

# MUSICAL FETTER

WEEKLY JOURNAL

TO GO MUSIC AND CERE

Twenty-sixth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LIII.—NO. 11

NEW YORK, WEDNESDAY, SEPTEMBER 12, 1906

WHOLE NO. 1381



# New York.

**MR. FRANCIS STUART,**  
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.  
(Ten years in California.)  
"Being in full possession of my method of singing, he has the ability to form great artists."  
FRANCISCO LAMPERTI.  
Studios: 1103-4 Carnegie Hall, New York.  
Summer rates May 1 to Oct. 1.

**INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.**  
Church, Concert and School Positions Secured.  
MRS. BABCOCK.  
Carnegie Hall, New York.  
Telephone: 2634 Columbus.

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Carnegie Hall, Room 837.  
Mail address: 15 Washington Terrace, New York.

**HUBERT ARNOLD,**  
VIOLINIST-INSTRUCTION.  
286 West Seventieth Street, New York.  
Telephone: 1345 Columbus.

**C. WHITNEY COOMBS,**  
COMPOSER-ORGANIST.  
Address: 49 West Twentieth Street, New York.

**PAUL SAVAGE,**  
VOICE CULTURE.  
803 Carnegie Hall, New York.

**MISS MARY FIDELIA BURT,**  
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in greater New York.  
New York School, Brooklyn.  
115 Carnegie Hall, 48 Lefferts Place.

**LEOPOLD WOLFSOHN,**  
PIANO INSTRUCTION.  
Studios: 1771 Madison Ave., cor. 116th St., New York.  
986 Bergen St., Brooklyn.

**DUDLEY BUCK, JR.,**  
VOCAL INSTRUCTION.  
Summer Course at Special Rates.  
810 Carnegie Hall, New York City.

**MRS. KURTH-SIEBER,**  
VOCAL INSTRUCTION.  
Residence-Studio: 34 Plaza Street, Brooklyn, N. Y.  
Telephone: 3310 Prospect.

**WALTER HENRY HALL,**  
Organist and Choirmaster of St. James Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.  
781 Park Avenue, New York City.

**MISS DORA DUTY JONES,**  
DICTION.  
Culture of Speaking Voice, English, French, German, Italian, Phonetics.  
Summer Address, Hotel Dysart, Cavendish Sq., London, S. W.

**EDWARD STRONG,**  
TENOR.  
7 West 92d Street. Phone: 1424 River.

**ELIZABETH K. PATTERSON,**  
SOPRANO.  
Studio: 14 West Eighty-fourth Street.  
Phone 5825-J, River.

**E. PRESSON MILLER,**  
VOICE CULTURE.  
The Art of Singing.  
Suite 1013 Carnegie Hall, New York.  
Telephone: 1350 Columbus.

**EDWARD HAYES,**  
TEACHER OF SINGING.  
New York City.  
Summer Address, Danbury, Conn.

**RICHARD ARNOLD,**  
Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East Sixty-first Street, New York.

**EFFIE STEWART,**  
DRAMATIC SOPRANO.  
Vocal Instruction.  
Concert and Oratorio.  
35 West Eleventh St., New York.

**MR. ARTHUR PHILIPS,**  
BARITONE. VOCAL INSTRUCTION.  
Carnegie Hall Studios.

**EUGENE C. HEFFLEY,**  
PIANIST AND TEACHER.  
Studio: 707-708 Carnegie Hall.

**MISS CAROLL BADHAM,**  
Teacher of Voice Placing, Style and Diction. Italian Method. Voices tried 12 to 1, Monday and Thursday.  
66 West 95th Street.

**BRUNO HUNN,**  
58 West Fifty-seventh Street, New York.  
Piano and Organ Lessons.  
To Vocalists—Style, Diction and Répertoire.

**MISS LAURA D. MOORE,**  
VOCAL INSTRUCTION.  
Studio: 507 Madison Ave., corner 53d St., New York.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**SIGNORA D. MICUCCI VALERI.**  
Italian Voice Specialist, recommended by Sig. Vigna, Conductor Conried Metropolitan Opera Company.  
345 West Fifty-eighth St.

**MR. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

**ROYAL FISH,**  
TENOR.

**J. HARRY WHEELER,**  
VOICE PLACEMENT, ART OF SINGING.  
Strictly Italian Method.  
11 West 21st Street.

**GUSTAV L. BECKER,**  
CONCERT PIANIST AND TEACHER of PIANO and COMPOSITION.  
Address: 1 West 104th Street, New York.

**GEORGE SULLI,**  
VOICE CULTURE.  
Insurance Building, 167 W. 57th St., New Haven.  
New York (Saturdays).

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
"The Emerson," 500 West 121st St.

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 3747 Madison Square.

**PERRY AVERILL—BARITONE,**  
OPERA—ORATORIO—CONCERT AND VOCAL INSTRUCTION.  
220 Central Park South, New York.

**HUBERT ZUR NIEDEN,**  
SINGING, PIANO AND VIOLIN.  
Studio: 57 East Fifty-ninth Street.

**J. CHRISTOPHER MARKS,**  
Organist and Choirmaster, Church of the Heavenly Rest, 551 Fifth Avenue.  
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.  
Residence Studio, 154 E. 46th St., New York.

**MR. SAMUEL BOWDEN MOYLE,**  
Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.  
Residence-Studio: No. 39 West Twentieth St., New York City.

**MARGARET GOETZ,**  
MEZZO CONTRALTO.  
CONCERTS, RECITALS.  
Vocal Instruction. 1003-6 Carnegie Hall.

**IRWIN EVELETH HASSELL,**  
CONCERT PIANIST AND TEACHER OF PIANO.  
14 West Ninety-eighth Street, New York.

**MRS. HENRY SMOCK BOICE,**  
VOICE AND THE ART OF SINGING.  
Studios: 1003-6 Carnegie Hall, Tuesdays, Fridays and Saturdays; 400 Washington Avenue, Brooklyn, Mondays, Wednesdays and Thursdays.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING.  
Ryan Building, Room 111.  
No. 140 West 42d St., New York.

**ENRICO DUZENSI, OPERA TENOR.**  
Teaches Old Italian Method. Teacher of Paula Woebling, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.  
Good voices cultivated by contract.  
145 East Eighty-third Street, New York.

**ARTHUR CLAASSEN,**  
Conductor German Liederkreis, New York.  
Conductor Arion Singing Society, Brooklyn.  
341 Jefferson Avenue, Brooklyn, New York.

**Mrs. LAURA E. MORRILL,**  
SCIENTIFIC VOICE CULTURE.  
The Chelsea, 222 West 23d Street, New York.

**HUGO STEINBRUCH,**  
Conductor of Brooklyn Saengerbund.  
New York Studio: Steinway Hall.  
Brooklyn Studio and Residence: 450 Fifth Street.

**WESLEY WEYMAN,**  
PIANIST.  
Teacher at the Institute of Musical Art, 51 Fifth Avenue.  
Address: 8a Washington Square, New York City

**MME. LUISA CAPPANI,**  
VOICE CULTURE, SKILL OF SINGING.  
"The Gosford," 236 West Fifty-fifth Street, N. Y.

**CARL M. ROEDER,**  
PIANIST—INSTRUCTION.  
1104 Carnegie Hall.  
Residence: 697 East 141st Street, New York.

**FRANK HEMSTREET,**  
Baritone. Teacher of Singing. The Sixty-seventh St. Studios, 27 W. 67th St. Phone 1123 Columbus.

**LILLIAN MILLER,**  
Teacher of Piano, Harmony and Composition. Song Interpretation. Accompanying. Studio: 27 W. 67th St. Phone 1123 Columbus.

**GUSTAV HINRICHS,**  
CONDUCTOR METROPOLITAN OPERA.  
Principal Metropolitan School of Opera.  
Private Studio for Voice Culture and Répertoire.  
138 Fifth Avenue, New York.

**POWERS-HOECK STUDIOS.**  
CO-OPERATIVE.  
Francis Fischer Powers, Theodor A. Hoeck, Voice, Piano.  
Studio (and invariable address): Carnegie Hall, New York.

**VICTOR BEIGEL,**  
TEACHER OF SINGING.  
21 Manchester Street, W., London, England.

**EVA B. DEMING,**  
SIGHT SINGING, EAR TRAINING, CHORAL MUSIC.  
Piano by Assistant Teachers.  
Carnegie Hall, Mon. and Thurs., P. M. Address: Residence-Studio, Hotel Walton, 70th St. and Col. Ave., New York. Phone: 2934 Col.

**MME. CORNELIE MEYSENHEYM,**  
VOICE CULTURE.  
Metropolitan School of Opera.  
161 West Ninety-third St.

**FLORENCE MOSHER,**  
PIANIST—INSTRUCTION.  
Certificated by Theodor Leschetizky in 1894.  
The Mosher-Burbank Lecture Recitals.  
Address: 100 East Seventy-third Street, New York.

**HENRY SCHRADIECK'S**  
VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio: 535 Washington Ave., Brooklyn, N. Y.

**MR. VICTOR KÜZDÓ,**  
HUNGARIAN VIOLINIST.  
Can be engaged for Concerts, Musicales and Instruction. Address, 143 East Eighty-third Street, New York City.

**EDWIN H. LOCKHART, BASSO.**  
VOCAL CULTURE, VOICE BUILDING, STYLE, TONE EMISSION, SOLIDITY OF TONE, RÉPERTOIRE, FINISH.  
Studio: 816 Carnegie Hall, New York.

**ROBERT CRAIG CAMPBELL,**  
TENOR.  
Soloist, "Little Church Around the Corner."  
213 West Forty-third St.

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY. ACCOMPANIST.  
Residence-Studio: 954 Eighth Ave., corner 56th St., New York. Phone: 435 Columbus.

**HOPKINSON, BARITONE.**  
ORATORIO—RECITAL—CONCERT.  
Address: ANDERSON MUSICAL BUREAU, 7 W. 42d Street. Phone: 2514 Bryant.

**MME. A. HERZOG,**  
VOCAL TEACHER.  
593 Carnegie Hall.  
Tuesdays and Fridays, 1 to 4 P. M.  
Residence-Studio: Hotel St. George, Brooklyn.  
Monday and Thursday, 10 to 12 A. M.

**SERRANO VOCAL AND PIANO INSTITUTE.**  
323 East Fourteenth Street, New York. Conducted by Mr. and Mrs. Carlos A. De Serrano, teachers of Charlotte Maconda, Mrs. C. Mühr Hardy, Leo Rovenger and Joseph Maers.

**MR. AND MRS. WALTER H. ROBINSON,**  
TENOR AND CONTRALTO.  
Oratorio, Concerts and Musicales.  
Voice Production and Répertoire.  
Studio: 709 Carnegie Hall, New York.  
Telephone: 1350 Columbus.

**MILTONELLA BEARDSLEY,**  
PIANIST.  
143 Carnegie Hall, New York.

**ALICE GARRIGUE MOTT,**  
VOCAL CULTURE.  
172 West 79th St., New York.

**MME. ESPERANZA GARRIGUE**  
VOCAL CULTURE.  
Studio: Carnegie Hall.  
Home Address: 172 West 79th St.

**WIRTZ PIANO SCHOOL**  
School for Solo Playing, Ensemble Playing, Accompanying and Theory.  
Classes in Methods for Teachers.  
120 West 124th St., New York.

**MR. AND MRS. THEO. J. TOEDT,**  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d Street, New York.

**J. WARREN ANDREWS,**  
CHURCH MUSIC SCHOOL.  
Organist Church of the Divine Paternity, 70th St. and Central Park West.

**DANIEL VISANSKA,**  
VIOLINIST.  
Just returned from Berlin after nine years successful concertizing and teaching, will accept engagements and a limited number of pupils.  
Address: 488 St. Nicholas Ave., New York.

**HEINRICH MEYN,**  
TENOR.  
Concerts, Oratorios and Recitals.  
Studio: 302 Carnegie Hall.  
Residence: 167 West Sixty-fourth Street.

**CARL VENTH,**  
VIOLIN SCHOOL.  
223 Lincoln Place, Brooklyn, New York.

**MRS. WILLIAM S. NELSON,**  
VOCAL INSTRUCTION AND ACCOMPANIST.  
(Until June 15th.)  
Concerts and Musicales Arranged. Mon. and Thurs., 580 Main Street, East Orange, N. J. 1 E. 40th St., New York. Phone: 893-38th.

**SALLY FROTHINGHAM AKERS,**  
SOPRANO.  
Vocal Instruction. 201 West 8th Street.  
Phone 1379R Riverside.

**ISIDORE LUCKSTONE,**  
THE ART OF SINGING.  
153 West Seventy-sixth St., New York.  
Telephone: 7093 River.

**WALTER S. YOUNG,**  
VOCAL INSTRUCTION.  
Voice Production, Diction, Style, Répertoire.  
801-802 Carnegie Hall, New York.

**MISS GENEVIEVE BISBEE,**  
PIANIST.  
PIANO INSTRUCTION.  
Leschetizky Method.  
Sixty-seventh Street Studios,  
23 West 67th Street, New York City.

**JOSEPH JOACHIM SCHOOL,**  
STRINGED INSTRUMENTS.  
Geraldine Morgan, Director.  
Orchestral and 'Cello Department, Paul Morgan.  
914 Carnegie Hall, New York.

**LILLIE MACHIN,**  
VOCAL INSTRUCTION.  
Certificated Pupil of Vannucini.  
1203 Carnegie Hall, New York.

**JACK MUNDY,**  
BARITONE, of 138 Fifth Avenue, will give in structions in vocal and instrumental music at his summer camp in the Adirondacks, Chestertown, Warren Co., N. Y., from July 1, to Sept. 1, 1906.

**DR. CARL E. DUFFT,**  
Studio: 30 East Twenty-third St., New York City.

**FLORENCE AUSTIN,**  
VIOLIN SOLOIST.  
Concerts, Recitals.  
Address: 212 East Twentieth Street, New York.

**Mrs. EDWARD H. CANFIELD,**  
VOICE CULTURE.  
504 Carnegie Hall, New York

**J. JEROME HAYES,**  
VOCAL INSTRUCTION.  
Van Dyck Studios, Eighth Ave. and Fifty-sixth St.

**FLORENCE HINKLE,**  
SOPRANO.  
120 West 114th Street, New York City.

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Studio-Residence, 34 Gramercy Park.  
Phone: 364 Gramercy. New York City.



## NEW YORK.

**EUGENIE PAPPENHEIM,**  
THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone, 2659 Riverside.

**MANFRED MALKIN,**  
FRENCH PIANIST.  
Concerts and Instruction.  
Studio: 13 St. Nicholas Avenue, New York.

**ADELE MARGULIES TRIO,**  
ADELE MARGULIES, Pianist; LEONOLD LICHTENBERG, Violinist; LEO SCHULZ, Cellist.  
For terms and dates address Miss Margulies,  
18 West 17th St., New York.

**ALICE MAC GREGOR**

CHURCH-CONCERT-SOPRANO  
(MARCHESI)

Address: MUSICAL COURIER, NEW YORK

**GEORGE F. GRANBERRY**  
The Faellen System of Pianoforte Instruction.  
Normal Course for Music Teachers. Booklet.  
Carnegie Hall.



**M. B. DE BOR**  
Teacher of Artistic Singing in Italian, French, German and English. Pure Italian method of voice placing and tone building. Perfect breathing. Opera, Oratorio, Songs.  
STUDIOS:  
817-818 Carnegie Hall, New York.

**M. ELFT-FLORIO**  
RESIDENCE STUDIO: 100 West 40th Street (Near Broadway)  
Renowned Italian Operatic Tenor, recently LEADING VOCAL INSTRUCTOR OF BERLIN, teaches true  
ARTISTIC SINGING  
and correct Italian method of tone production.  
Professionals coached.

**Wm. OHRSTROM-RENARD**  
Teacher of the Art of Singing in all its branches.  
Residence and Studio:  
444 Central Park West, New York City.

**MRS. EDMUND SEVERN,**  
Voice and Piano.

**Edmund Severn,**  
Violinist, Teacher, Lecturer.

For Concerts—SEVERN TRIO  
Piano, Violin and 'Cello.

131 WEST FIFTY-SIXTH STREET.  
Phone 8818, Columbus.

**H. ETHEL SHEPHERD, Soprano**  
Vocal Instruction. Pupil of Jean de Reszke, Oscar Bonager and Frank King Clark.  
Toronto Conservatory of Music

**HERMAN EPSTEIN**  
PIANIST. Carnegie Hall, New York

## NEW YORK.

THE NEW YORK INSTITUTE FOR VIOLIN  
PLAYING PIANO AND VOCAL CULTURE  
230 East 62d Street  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**DOUGLAS LANE** Bass | CONCERT ORATORIO RECITALS  
Tone Specialist and Coach.  
Studios: (1) 138 Fifth Ave., New York, N. Y.  
(2) 158 Broad St., Newark, N. Y.

**A. J. GOODRICH.**

Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Composition," "New Method of Memorizing," etc.  
Personal or Correspondence Lessons.  
Residence-Studio: 80 St. Nicholas Ave., New York.  
Wednesdays and Saturdays, 136 Fifth Ave.

**S. C. BENNETT**  
VOCAL INSTRUCTION  
Suite 401, Carnegie Hall, New York.

**M. W. GOUDEKET,**  
BASS-BARITONE.  
Concerts, Oratorio, Recitals.  
69 W. Ninety-third St., New York.



**WILLIAM J. FALK,**  
Teacher of Singing.  
Interpretation and Artistic Finish.  
134 East 52d Street,  
190 East 52d Street, Brooklyn.  
Telephone.  
Numbers among his pupils  
many well-known grand  
opera and concert singers.

**J. LESTER JANESKI**  
TENOR  
VOICE PRODUCTION  
SERIGLIA METHOD  
Studio: 54 W. 39th St. Phone 3889-J 26th

**DUNNING SYSTEM**  
of Improved Music Study for Beginners  
The only system endorsed by the world's renowned  
masters of Europe and America. Its superiority is  
acknowledged by all who know of it.  
Booklets, descriptive of the system and giving written  
endorsements of Leuchter, Scherwenka, Le  
Pachmann, Busoni and others sent upon application.  
MRS. CARRIE L. DUNNING, 325 Highland Avenue, BUFFALO, N. Y.

**WEISS**  
PIANO, VIOLIN AND HARMONY STUDIO  
A course in harmony and sight reading  
is included to piano pupils.  
183 East 54th Street, New York  
ADULT BEGINNERS A SPECIALTY

**Rudolph Aronson**  
Concert Direction Internationale  
Advance and Publicity Arrangements Made and Tours Booked and Arranged  
in the Principal Cities of Europe, United States and Canada.

SEASON 1906-1907

PEREZ NEGEDUS—Violin Virtuoso  
ARTHUR SHATTUCK—American Piano Virtuoso  
LEON RENNAY—Baritone. Interpreter of Songs of  
the Modern French School  
MARIE COLLOREDO—Soprano  
RAFAEL NAVAS—Spanish Piano Virtuoso

PARIS CHAMBERS—Corno Virtuoso. Endorsed by  
Joaquin, Massenet, Leoncavallo, Jean de Reszke,  
Bemberg, Thomé, Cowan, Safonoff, etc.

REYNALDO HAHN—Composer, Conductor & Conferencier

FOR TERMS AND DATES APPLY TO  
**RUDOLPH ARONSON, CONCERT DIRECTION INTERNATIONALE**  
11 WEST 52nd STREET, NEW YORK  
European Representative—NARDINO LEONCAVALLO AND COMPANY  
OF LYRIC ARTISTS, BOULEVARD DES FILLES DU CALVAIRE, PARIS.

**Genevieve Wheat,** CONTRALTO  
Concerts, Recitals and Oratorio  
Management ANDERSON BUREAU  
7 West 42d Street New York.

**CUMMING**  
CONCERTS, ORATORIOS, RECITALS.  
Hansel & Jones, Mgrs., 542 Fifth Ave., N. Y.

**VIRGIL Piano School**  
19 West 16th Street, NEW YORK.

SPECIAL EXPERT METHODS employed of Great Importance to Teachers and  
those desiring to Learn to Teach or to become Public Players.  
Fall Term begins September 18, 1906.

MRS. A. M. VIRGIL, Director

## BOSTON.

**CLARA E. MUNGER,**  
TEACHER OF SINGING.  
177 Huntington Ave., Boston.

**ARTHUR J. HUBBARD,**  
VOCAL TEACHER.  
159 Tremont Street,  
Boston, Mass.

**JESSIE DAVIS,**  
PIANIST.  
Concerts—Recitals—Lessons.  
Studio: Steinert Hall.  
Residence: 8 West Cedar St., Boston.

**Mrs. GERTRUDE FRANKLIN,**  
VOCAL INSTRUCTION.  
246 Huntington Ave., Boston.  
Opposite Symphony Hall.

## BOSTON.

**EBEN HOWE BAILEY,**  
VOICE CULTURE, ARTISTIC SINGING,  
PIANOFORTE.  
30 Huntington Ave., Boston, Mass.

**RICHARD PLATT,**  
PIANIST.  
Steinert Hall, Boston.

**FRANK E. MORSE** AND ASSISTANTS  
VOCAL INSTRUCTION  
Studio: 30 and 31 Steinert Hall, Boston

**FLETCHER MUSIC METHOD.**  
EVELYN A. FLETCHER-COFF.  
Home Address: 107 Thurlow Street, Brookline,  
Mass.

**HARRIET FOSTER** MEZZO CONTRALTO  
Residence, 7 W. 42d Street  
161 W. 108th Street Tel., 4188 River

GRACE EDWARD

**MUNSON**

CONTRALTO  
Soloist Worcester Festival 1906  
and Spring Tour  
TRENTON THOMAS ORCHESTRA  
8 East 16th Street, New York  
Phone 1181 River

**BARROW**

TENOR  
8 East  
16th Street,  
New York City

**JEANNETTE K. VERMOREL** Violinist  
New touring with Miss. Celine Condit St.  
MANAGEMENT  
CORT & KRONBERG,  
NEW YORK.

**HENRIETTA WAKEFIELD,** CONTRALTO  
305 Carnegie Hall  
New York

**WILLIAM KING** VIOLIN VIRTUOSO  
Concert and Recital. Instruction  
Management ALLIED ARTS ASSOCIATION  
Phone 6085 & 60 Main 26 Court St., Brooklyn, N. Y.

**ETHEL CRANE** SOPRANO  
HOTEL PORTLAND  
Phone 2064 Bryant  
189 West 47th Street,  
NEW YORK

**HENRICH GEBHARD** PIANIST  
NEW YORK, 10 WEST 40th STREET  
BOSTON, STEINERT HALL  
Home & Studio Piano Tied



**OVIDE MUSIN'S**  
VIRTUOSO  
SCHOOL of VIOLIN

From Beginning to Finishing  
189 rue Joseph II., Brussels  
Summer Classes June to October  
WRITE FOR TERMS

**Mme. HILDEGARD HOFFMANN**  
Oratorio and Vocal Recitals with  
**MR. HENRY HOLDEN**  
RECITALS AND PIANO INSTRUCTION

Soloist with New York Philharmonic  
and Boston Symphony Orchestras, etc.  
STUDIOS: Carnegie and Steinway Halls  
Address, 318 East 150th St., New York City

**THE STARR PIANO CO.**  
RICHMOND, IND.  
MANUFACTURERS OF ARTISTIC

Grand, Upright and Player Pianos.

SALENROOMS:  
CLEVELAND, Ohio: Nos. 736 and 738 Euclid Ave.  
DAYTON, Ohio: No. 131 S. Main St.  
TOLEDO, Ohio: No. 329 Superior St.  
CINCINNATI, Ohio: No. 139 West 4th St.  
DETROIT, Mich.: Valpey Building Nos. 213-217 Woodward Ave.  
INDIANAPOLIS, Ind.: Nos. 138 and 140 North Penna. St.  
RICHMOND, Ind.: Nos. 931-935 Main St.

**AMERICAN INSTITUTE OF APPLIED MUSIC**

(THE METROPOLITAN COLLEGE OF MUSIC).  
EDGAR O. SILVER, President. 215 West 50th St., NEW YORK CITY.  
THE FACULTY AND EXAMINERS:  
William Mason H. Rawlins Baker Geo. Coleman Gow  
Albert Ross Parsons Herwegh von Ende McCall Latham  
Harry Rowe Shelley Modest Altschuler Mary Fiedla Burt  
Paul Savage Kate S. Chittenden Adrienne Remenyi von Ende  
Paul Ambrose William F. Sherman Fannie Greene  
Margaret Goetz and others.  
21st year begins Monday, September 24th, 1906.  
Send for Circulars and Catalogue. KATE S. CHITTENDEN, Dean of the Faculty

ESTABLISHED 1823

# Chickering

## PIANOS

Particular  
attention is  
called to the  
QUARTER GRAND

Made solely by  
**CHICKERING & SONS**  
791 Tremont Street, Boston

# STERLING

## Pianos

High Standard of Construction.

DERBY, CONN.

# Mehlin & Sons

Grand and Inverted Grand Art Pianos

The most musical and artistic pianos made to-day

Warerooms 27 Union Square  
New York

Art Catalogue on  
application

Payments to suit

# THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.  
In other words: *Short but not too short.*

**EMERSON PIANO CO.,** BOSTON CHICAGO

CINCINNATI CONSERVATORY OF MUSIC ESTABLISHED 1867

MISS CLARA BAUR, DIRECTRESS



Instructs, trains and educates after the best methods of Fore-  
most European Conservatories. The faculty numbers some of  
the Leading Musicians and Artists of today.

**Education MUSIC Languages**  
Location ideal with respect to home comfort and luxurious  
surroundings. The finest and most completely equipped build-  
ings devoted to music in America. Day and resident students may  
enter at any time. Illustrated Catalogue FREE.  
**MISS CLARA BAUR**  
Highland Avenue, Oak Street and Burnet Avenue, CINCINNATI, OHIO.

# KRANICH & BACH

Produce **PIANOS**  
Of the Highest Musical Type.

FACTORIES and WAREHOUSES:

222 to 245 East 23d Street

NEW YORK

## ALOIS BURGSTALLER,

the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studebaker Theatre yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

# Conover Pianos

THEY POSSESS AN EXQUISITE TONE  
QUALITY THAT DISTINGUISHES  
THEM FROM ALL OTHER MAKES.

## THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,  
CABLE BUILDING, CHICAGO.

REPUTATION  
TONE QUALITIES  
DURABILITY

**MATHUSHEK PIANO**  
**MFG. CO.**  
SOLE MAKERS,  
New Haven, Conn.

# WEBER PIANOS.



Copyright by Aimé Dupont.  
HEINRICH CONRIED

Heinrich Conried, Director of the  
Conried Metropolitan Opera Company,  
writes as follows:

"NEW YORK, May 13, 1904.  
"From time to time during the past operatic  
season I have been impressed with the wonder-  
ful resources of the Weber Pianos which we  
have been using at the Metropolitan."

"Subjected to immense usage by reason of our  
numerous rehearsals, these instruments never-  
theless retain their exquisite tone quality."

"I know of no piano that would give us better  
satisfaction, and it is my desire that the Weber  
piano shall continue to be used at the Metropoli-  
tan Opera House." HEINRICH CONRIED.

The Weber Piano Company  
Aeolian Hall, 363 Fifth Ave., near 34th St., N. Y.  
Catalog upon request. Agents in all principal cities.

## BRAHM VAN DEN BERG, Belgian Pianist

AND THE

## Smith & Nixon Piano

With the THOMAS ORCHESTRA

Regular Season, April 20-21

Spring Tour, 1906

### SMITH & NIXON PIANOS

are recognized by artists and leading musicians as embracing idealistic qualities.  
They are made in Concert Grands, Parlor Grands, Boudoir (one of the smallest)  
Grands, and Grand Pianos in the Upright Case. Catalog on request.

**SMITH & NIXON PIANO CO., Manufacturers**

10-12 East 4th Street, Cincinnati

HEALY MUSIC CO., Chicago Branch, 268 Wabash Avenue

# EVERETT PIANOS

## DR. OTTO NEITZEL

In His American Tour 1906-7 Will Use Only

## EVERETT PIANOS

EVERETT PIANO CO., Boston

THE JOHN CHURCH CO.

NEW YORK

CINCINNATI

CHICAGO



# THE MOZART FESTIVAL AT SALZBURG.

SALZBURG, August 19, 1906.

The great Mozart Festival in commemoration of the 150th birthday of the immortal dead, opened August 14, under most auspicious circumstances, weatherwise and otherwise.

For once the sun smiled dazzlingly upon the Rainy City, and the surrounding mountains looked like reflections of

Frenchman revealed himself as a Mozart exponent, in a light that has awakened the interest of even conservative Germany in his regard. In his direction of the opera here Hahn proved himself an authoritative leader, handling his forces in musicianly and masterful style, and understanding the art of bringing forth the orchestral beauties of the score, in all their perfection.



THE SALZBURG OPERA.

the blue skies above. The streets were a mass of color, everywhere adorned with festoons of bunting of all hues and patterns, among which the Austrian black and yellow proudly predominated. These decorations will last throughout the festival, though they are not entirely an adjunct of the latter, but are also in honor of the Emperor Francis Joseph's birthday, which occurred yesterday. In the center of the Mozart Platz, the iron railing enclosing the spot where stands the monument to the great composer, was surmounted with garlands and streamers and variously colored devices, and on the turf at the foot of the pedestal, were laid floral tributes, among them of especial interest being a large wreath with an inscription in gold and black lettering on black and gold ground, presented by the Philharmonic Orchestra of Vienna.

At 7:15 in the evening the musical festivities were inaugurated with the first of two performances of "Don Giovanni," given in the charming little town Opera House, which in size and structure is adapted par excellence to the production of Mozart's operas. A goodly cast insured beforehand the success of the evening. The Mozarteum committee of Salzburg have spared no pains in their endeavors to secure for the festival the assistance of the most distinguished artists, and as a result a bright array of talent has figured in the lists throughout. In the opera in question the part of Donna Anna was taken by Lilli Lehmann; Don Giovanni was sung by Francesco d'Andrade, celebrated in his palmiest days as one of the finest impersonators of that role who has ever appeared on any stage. And even yet, though time has impaired his voice, through his artistic singing, his appearance, presence, and the incomparable élan and mastercraft of his acting, the great baritone still holds his own with his audiences.

Johanna Gadski made a fine impression as Elvira, and Geraldine Farrar was bewitching as Zerlina in voice, singing and acting alike. Don Ottavio was represented by Georg Maikl, of Vienna, and Leporello by Hermann Bray, of New York; Massetto was Anton Moser, of Vienna. The orchestra employed in both productions of the opera was the Vienna Philharmonie under the direction of Reynaldo Hahn, of Paris, a young musician who is coming rapidly to the front in more than one capacity. His opera produced at the Opéra Comique in Paris has earned him prestige in that city as a composer; and in the series of concerts organized and directed by him this past season, for the Mozart sesqui-centennial celebration in Paris, the young

Frenchman revealed himself as a Mozart exponent, in a light that has awakened the interest of even conservative Germany in his regard. In his direction of the opera here Hahn proved himself an authoritative leader, handling his forces in musicianly and masterful style, and understanding the art of bringing forth the orchestral beauties of the score, in all their perfection.

Considering the fact that leader and orchestra were working together for the first time, and were suffering from the disadvantage of but one rehearsal before the opera, double credit should redound to both for their performance.

The second production of "Don Giovanni" on Thursday evening, August 16, even surpassed its predecessor, some of the artists showing to much finer advantage than on the first occasion. Mme. Gadski's Elvira was a noble impersonation, and the famous prima donna showed herself even more than on the preceding evening a Mozart singer of the first order, through the qualities of her beautiful voice. Bray, of New York, as Leporello, met with the warmest favor and praise on this second occasion. The fine humor and sarcasm of his portrayal and his beautiful voice were commented upon in high terms. Maikl and Moser, the Ottavio and Massetto, respectively, of the opera, likewise showed themselves artists of distinction.

On the morning of Wednesday, August 15, at 11 o'clock, occurred the first of the four grand concerts organized for the festival, and given in the Aula Academica, the fine old hall in the Studiengebäude, or former university of the town, not many blocks away from the narrow little street, the Getreidegasse, in which stands the house where Mozart was born. The hall was in the past the university theater, where Latin "Singspiele," etc., were given, and Mozart himself sang there in the choruses at the age of only six years.

Felix Mottl appeared in this concert, as the next in turn of the five conductors secured for the festival cycle.

A stirring program, opening with Mozart's D major symphony (No. 304 of Köchel's catalogue) and closing with Beethoven's fifth symphony, was presented. Two Mozart numbers intervened, the E flat major piano concerto (Köchel No. 48a), in which Camille Saint-Saëns appeared as the soloist, and the seldom heard theme with variations in D minor for string orchestra and two horns from the B flat major divertimento No. 17 (Köchel No. 334). Saint-Saëns was, of course, the principal hero of the occasion. The advent of the great French composer, who has been absent so many years from German soil, was awaited with the most ardent interest and expectation, and how these were rewarded was sufficiently evidenced in the overwhelming ovation accorded the master at the close of his performance. The German papers next day sang the theme of his

praises in warmest terms, extolling the beauty of expression, the ideal ensemble in interpretation and treatment, and the potent technical craft of the veteran composer, who carries the weight of his seventy years with a freshness and vigor wonderfully apparent in his art.

Saint-Saëns was to have appeared again on the last day of the festival, when it was expected that he would play the fugue in the Mozart C major fantasia (No. 394 Köchel), but he was unfortunately obliged to forego his engagement and return immediately to Paris, in order to be present at the production of his new opera there.

Several other important changes have occurred in the festival program and the list of artists as originally mapped out.

Dr. Carl Muck, the leader-elect of the Boston Symphony Orchestra, was to have conducted at the second concert, Friday, August 17, but, taken suddenly ill, almost as he was on the point of departure from Berlin for Salzburg, he was replaced at the last moment by Dr. Richard Strauss. The latter, who was in Munich at the time when the news of Dr. Muck's illness was received, was telegraphed to by the committee, urgently beseeching him to help them out of their straits, and he forthwith generously came to the rescue.

Also Arnold Rosé, of the celebrated Rosé String Quartet in Vienna, who, as originally planned, was to have played the Beethoven violin concerto at the same concert, was replaced by Alexander Petschnikoff and his wife, who appeared together in Mozart's "Konzertante Symphonie" for violin and viola (Köchel No. 364). The violin part was taken by Madame Lilli Petschnikoff, whose charming personality and winning grace enhanced the effect of her very fine playing.

Petschnikoff himself, with the viola, was, needless to say, delightful, and the two artists received enthusiastic applause and repeated recalls at the close of the work.

Under the sway of Dr. Strauss's incisive and potent conducting, the splendid Vienna Philharmonic Orchestra did nobly in the rendering of Mozart's "Zauberflöte" overture, with which the concert opened, and in the closing number, Bruckner's ninth symphony.

This complex, highly modern work, with the bombastic, blaring character of the first movement, whose self-importance its content of ideas scarcely seems to justify, was not the most harmonious feature possible to introduce into a Mozart memorial program.



WHERE MOZART WAS BORN.

The three right hand windows of the third story mark the sitting-room of the Mozart family.

Nevertheless the many fine characteristics of the work, particularly the original and striking scherzo movement, made a strong impression upon the audience, heightened by the performance which it received; and conductor and orchestra were overwhelmed with applause at the conclusion.

On August 18 the Emperor Francis Joseph celebrated his

seventy-sixth birthday. The occasion was, of course, one of jubilee throughout Austria, and Salzburg was not behindhand in its observance. The joyful event was announced early in the day by the merry pealing of cannon. The houses, doors and windows, and the very center of



THE YOUNG MOZART.

From the portrait by Bottoni, painted at Rome, in 1770.

the streets were draped in bunting of brightest hues, till the quaint little mountain city looked like a veritable rainbow resting among the forest clad hills. Motley crowds of townspeople and strangers from all parts of the world thronged the narrow "Gasschen," adding by their presence to the general air of festivity. In honor of the day the Archduke Eugene, under whose patronage the Mozart festival is given, issued invitations to a "rout" in the afternoon at the Hotel de l'Europe, where His Imperial Highness is staying, and to which the artists participating in the festival were especially invited.

The Archduke has manifested in every way the liveliest interest in the great musical event of Salzburg, and the heartiest appreciation of the work of the assisting artists, and has not missed a single performance since his arrival in Salzburg.

The third concert, occurring on the Emperor's birthday, was one of the most interesting of the series. An exceptional program comprised Mozart's quartet in E flat major (No. 493 of the Köchel catalogue), written for piano, violin, viola and 'cello, which was played by the noted pianist, Guido Peters, of the Vienna Conservatory of Music, and the well known Fitzner String Quartet of Vienna. It was followed by the aria, "Non temer amato bene," with violin obligato and piano, written by Mozart in 1786, for Nancy Storace (the Susanna of the Vienna presentation of "Figaro"), and included by him in his opera "Idomene." The aria was sung by Geraldine Farrar, with Rudolf Fitzner as the violinist and Reynaldo Hahn at the piano.

Guido Peters next brought forward a group of piano selections, consisting of Bach's prelude and fugue in A minor, arranged by Liszt, and Beethoven's theme and variations, in F major, op. 34; these being the only numbers outside of Mozart's works to figure on the entire program; and then the minuet in B flat major (475 Köchel) and the great fantasia and sonata in C minor (No. 457, Köchel).

The concluding number of the concert was the heavenly quintet in A major for clarinet, two violins, viola and 'cello, played by the Fitzner Quartet and the clarinetist, Franz Bartolomey.

The prowess of the artists might well call for a detailed description, did not space forbid.

One and all, in addition to their masterly finish of technic and style, played with such loving comprehension and insight into the spirit of the works, with such exquisite expression, refinement and poetry, as to place their performances upon the highest plane of art. Guido Peters proved his right to his fame as a Mozart exponent—and of Bach and Beethoven as well—giving an incomparably beautiful rendering of his various numbers. The work of the Fitzner Quartet was equally fine, revealing the latter to be an organization of the first order, and eliciting the unbounded admiration of the entire audience, which indulged in an exhibition of ecstatic enthusiasm at the close of the quintet, in which Bartolomey also showed himself a most excellent clarinetist.

Geraldine Farrar sang her aria in excellent style, if not with great warmth or depth of expression, and her voice rang sweet and pure. She was greeted with stormy applause and gave an encore, to which she played her own accompaniment. The piano work of Reynaldo Hahn and that of the admirable violinist Rudolf Fitzner, in the aria, met with warmest praise and commendation.

The numerous friends and admirers of Willy Burmester have had cause for deep regret in his recent illness—a nervous breakdown, brought on by severe exertion and overwork. Burmester was booked for the Salzburg Festival and was to have appeared in the third concert of the series, just described; but in consequence of his illness he was compelled to cancel his engagement. His doctor says it will be weeks, and possibly months, before the great violinist will be able to play again.

I had a pleasant little chat with the genial Russian violinist, Alexander Petschnikoff, and his charming wife. The latter, as is well known, is an American by birth, a native of Chicago. Mme. Petschnikoff will share in her husband's approaching artistic tour in America. The Petschnikoffs



MOZART MONUMENT ERECTED AT SALZBURG IN 1842.

are to sail on October 18, and the tour will begin in November.

The account of the festival will be concluded in a following letter.

ETIENNE.

#### Charles Abercrombie in His New Studio.

Charles Abercrombie, the tenor and singing teacher, re-opened his studio at the Broadway Arcade, Broadway and Sixty-sixth street, on September 10. Mr. Abercrombie passed a profitable and restful vacation at Long Branch and Asbury Park. Among Mr. Abercrombie's pupils who are holding positions in church choirs and in operatic companies are Dorothy Morton, Ethel Jackson, Alice Blossom, Marie Stori, Will Weeden and Signor Cantoni.

#### LEIPZIG.

AMERICAN MUSIC STORE,  
Central Theatre Building.  
Offers all possible assistance in procuring new compositions.  
ERNEST B. RAUBER, Prop.

**WILFER VIOLIN AND 'CELLO STRINGS**  
Guaranteed True and Durable  
OWN MANUFACTURE  
A. WILFER, Dufour Str., 22, Leipzig

## KIRK TOWNS

BARITONE

Chief Assistant of GEORG FERGUSSON

BERLIN, W. MUNCHNER ST. 8.

# ALBERTO JONÁS

will accept a limited number of  
advanced, talented pupils.  
Landshuter St. 23, BERLIN, W.

## HENRY BICKFORD PASMORE

VOICE CULTURE

One of the principal teachers at the Klindworth-Scharwenka Conservatory. Private address

BERLIN, W. SCHLÜTER ST. 28



LESCHETIZKY  
METHOD

**Anna  
Hirzel**  
(LANGENHAN)

5 NORDENDSTRASSE  
MUNICH

## GEORG FERGUSSON

BARITONE.

Vocal Instructor.

KLEIST STRASSE 27, BERLIN W.

## EDMOND MONOD

Piano Instruction

Pupil of LESCHETIZKY

For six years assistant of MME.  
STEPANOFF of Berlin

Lessons given in English, French and  
German

GENEVA, SWITZERLAND  
8 Boulevard de la Tour

## EDGAR STILLMAN-KELLEY

COMPOSER

STUDIO ADDRESS: Tauenzien St., 19A, Berlin, W.

PIANO SCHOOL FOR THE  
**LESCHETIZKY METHOD**  
AND SCHOOL OF INTERPRETATION.

Pupils received in the house and practice supervised.  
In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff.  
Prenner (certificated) and Leschetizky. Highly indorsed by  
Emil Sauer and leading Dresden musicians. Dunning System  
of Improved Music Study for beginners also represented.  
Instructor in Ehrlich's School of Music and Franklin College,  
Dresden. Apply Nürnbergerstr. 84, Pt. r. DRESDEN.

## MRS. Wilhelm Eylau

PIANO INSTRUCTION.

Martin Luther St. 68, Portal II BERLIN, W.

## MARY FOREST GANZ

VOICE CULTURE

KLEIST STR. 31 - - - - - BERLIN, W

## Prof. Rudolf Schmalfeld, Mme. Margarethe Schmalfeld-Vahsel,

Kammersängerin.

VOCAL INSTRUCTION.

Lessons given in English, French and Italian.  
Wagner Singing.

Heilbronner Str. 3, BERLIN, W.

## MAX GARRISON

Vocal Instruction

Late leading Baritone of Vienna Royal Opera.

FORMING OF HEAD TONES A SPECIALTY.

BERLIN W. Heilbronner Str. 30



**THE GUILMANT ORGAN SCHOOL—CARL'S SUMMER.**

William C. Carl, the director of the Guilmant Organ School, and organist and choir master of the "Old First" Presbyterian Church, is ending his visit this week with his old master, Alexandre Guilmant, at Meudon, France. Mr. Carl expects to sail from Cherbourg September 14 on the Amerika, of the Hamburg-American Line, and he will arrive in New York September 22. He will play at the "Old First" Church on September 23.

The Guilmant Organ School will reopen October 9. In the world to-day, there is no better equipped organ school than this named after the famous French organ virtuoso and composer. This will be the eighth year of the institution now so widely known. Among the additions to the faculty this autumn will be George Ashdown Audsley, L.L.D., author of the "Art of Organ Building." Mr. Audsley will give six lectures on organ construction illustrated with drawings and models. Students will be instructed in the art of organ building from beginning to the finish of the instrument. The Reverend Dr. Howard Duffield, who in past seasons gave lectures on the "History of Hymnology," is planning to take up more fully this year the study of Gregorian Music, the Mass, the Anglican Prayer Book, and church music in America. The theory department is under the direction of Clement R. Gale. The subject of organ tuning and repairing will be directed by Gustav Schlette. Mr. Carl, the director, gives individual instruction on the organ. In the preparatory department Gertrude Elizabeth McKellar, a post graduate of the school, assists Mr. Carl. Students whose time will not permit them to take the entire course of studies can arrange to take organ lessons with Mr. Carl. Besides directing the school and giving the instruction on the organ, Mr. Carl also will give a course of lectures on the "Oratorios," and he will have distinguished singers to assist him. Students of the Guilmant Organ School have the privilege of practicing on two modern instruments of the "Old First" Presbyterian Church, and they are also permitted to attend the choir rehearsals of this church, renowned for its fine music.

Mr. Carl, as many readers of the MUSICAL COURIER know, has been a great traveler. This summer he spent two weeks at Garmisch, in the Bavarian Alps. On the train from Garmisch to Munich, he met Richard Strauss. Mr. Carl attended the music festival at the Residenz Theater. Then he went south over the Brenner Pass to Brennerbad, a noted resort, where he passed nine days. Then he went to Bozen, and traveled over the Mendel Pass. He later visited Meran, a noted Spa, and then went

over the great Stelvio Pass on a coaching trip of several days en route to St. Moritz and Pontresina, where Mr. Carl remained ten days. From Switzerland, he went to Paris, and then to the Guilmant villa at Meudon. At Brennerbad, Mr. Carl met Emil Paur, and the two musicians had a delightful conference.

**An Editorial on Gamble.**

It is announced that the Musical Culture Club made some money on the entertainment given by Mr. Ernest Gamble. This is said to be a new experience for the club; it has brought several high grade musicians to the town, but as a rule it lost money on them.

Well, when you speak about making money out of an entertainment you bring up a question of business. Mr. Gamble draws well here, and he will likely continue to do so. He draws well because the people like to hear him sing. They like to hear him because he has a voice that is very pleasing, and he also has the rare trick of pronouncing his words in a way that can be understood.

It is stated by some that money has been lost here on great artists, even though only a reasonable sum was asked to hear them. But were they great artists, looking at the question from the viewpoint of one who wants to give an entertainment of a high order and yet not lose any money? This may not be the way to look at an artist; but you have to look at him that way if you are at all particular about your balance sheet.

This much may be said: the sensible artist is the one who attempts only those things he can do in a pleasing manner; it will not make him great to try something that is entirely beyond him. It is not known that Mr. Gamble is limited; but if he is he keeps within his limit.—Dedatur (Ill.) Review.

**Bookings for Peppercorn.**

Gertrude Peppercorn, the English pianist, is certain to have a most successful season. A number of important engagements are now pending and she has already been booked in New York, Washington, Nashville, Tenn., and in Toronto, Ottawa, Montreal and Quebec.

**Winkler to Make Southern Tour.**

Leopold Winkler, the distinguished pupil of Anton Rubinstein, will include among his engagements this coming season a tour through the South, beginning at Nashville, Tenn. Engagements have already been made for him in cities in Pennsylvania, Ohio and New York State.

**Gertrude Peppercorn's London Recital.**

This sterling English pianist, who is returning to America next January after an absence of four years, gave in London recently her only recital of the season. The notices of her successful recital have just reached here, the following of which will be read with great interest:

Gertrude Peppercorn has for some few years been able to claim the serious recognition of amateurs of piano playing. She has a fine instinct for the aesthetic and poetic values of any work she may have in hand, and a precious touch of personal magnetism which at once brings her into sympathy with her audience. Her programs, moreover, are usually unbacked and well thought out. A very interesting item at her only piano recital this season given at the Aeolian Hall last evening was the rarely heard B minor piano sonata of Liszt. This work is dedicated to Schumann, and Liszt's one essay in classical sonata form. It is in fact a miniature tone poem in which a dramatic element predominates. Miss Peppercorn's interpretation quite caught this quality, nor was her reading in any wise impeded by the very great technical difficulties of the composition. Her program further included some Chopin preludes and etudes, a Bourée, by Siles; a minuetto, by Zaneffa, and an "Etude Mignon," by Arthur Foote, all unfamiliar and pleasing short pieces.—Morning Post, London, Eng., June 9, 1906.

Gertrude Peppercorn gave her only recital this season at the Aeolian Hall, on the evening of Friday, June 8. An earnest manner and round touch characterize her performances. Liszt's sonata in B minor was an important feature of the evening's program and its dramatic element was well displayed. The great technical difficulties of the work were easily surmounted. A Bourée by Siles and a minuetto by Zaneffa were both charmingly rendered. The audience was large and appreciative.—Musical Standard, London, Eng., June 16, 1906.

Gertrude Peppercorn, who gave her only recital this season at Aeolian Hall on June 8, has already made a brilliant reputation as a brilliant pianist at home and abroad. Her program was an exciting one and tried the capacity of the young artist to the fullest degree. It included Beethoven's rondo in G and sonata in E flat; Liszt's sonata in B minor in addition to lesser compositions. That she was able to accomplish such music with ease and fluency proves what a gifted artist she is. Her technique is abundant. A minuetto, by Zaneffa, and a charming "Etude Mignon," by Arthur Foote, and six of Chopin's preludes, were all interpreted with facility and taste.—Musical News, London, Eng., June 16, 1906.

In the Aeolian Hall, Gertrude Peppercorn gave evidence of the rapid maturing of her fine powers and the strong, artistic purpose which inspires her, in a program which included Beethoven's sonata in E flat, Liszt's "Instance," in B minor, and six Chopin preludes.—Sunday Times, London, Eng., June 10, 1906.

**Eddy to Open Season in Minneapolis.**

Clarence Eddy, the organist, is to give a recital in Indianapolis October 16, after which he will make a short tour through Illinois and Wisconsin.



**SOPRANO**  
**MME.**

**D'Alma**  
**OPERA and CONCERTS**  
EUROPE UNTIL OCTOBER, 1906

Address **SIG. FANO**  
Viale Artificio, MILAN, ITALY

**THEODORA ROGERS SOPRANO**  
**WORMLEY**  
ORATORIO, CONCERT, RECITAL  
For Dates and Terms, Address **ELLA MAY SMITH**  
60 Jefferson Avenue, Columbus, Ohio

**ESTHER PALLISER**  
(Dramatic Soprano) of International  
Repute. Opera, Oratorio, Concert  
BECHSTEIN STUDIOS:  
Wigmore Street  
LONDON, ENGLAND

**EDNA RICHOLSON**  
Pianist.  
Management: HENRY WOLFSOHN, 131 East 17th Street, NEW YORK

**MRS. BYRNE-IVY, CONTRALTO**  
Oratorio, Concerts, Recitals  
Sole Direction  
WALTER R. ANDERSON  
7 West 42nd Street, New York

**FOURTH TRANS-CONTINENTAL TOUR**  
**ERNEST GAMBLE CONCERT PARTY**  
ONE-FOURTH OF SEASON ALREADY BOOKED  
Mr. CHARLES WILSON GAMBLE, Personal Representative  
East End, Pittsburgh, Pa.

A Special Course for Concert Pianists, Teachers and Advanced Students  
**LISZT'S METHODS, AND TRADITIONAL INTERPRETATIONS**  
(OF CHOPIN, LISZT, SCHUMANN, BEETHOVEN, ETC.)  
Embracing the corrections and suggestions made by this great composer and pianist to Rosenthal, Reizenauer, D'Albert, Sauer and other fellow students during Carl F. Lachmund's three years' post-graduate course with Liszt at Weimar. Mr. Lachmund teaches exclusively at the Lachmund Conservatory, 133 West 84th Street, New York. WRITE FOR BOOKLET

**MAX DECSI**  
VOICE SPECIALIST  
American Branch for Opera Students in connection with European Engagements  
For information call at Room 1211, CARNEGIE HALL

**FANNIE BLOOMFIELD ZEISLER**

Management: **STEINWAY & SONS**

ADDRESS FOR TERMS:  
**ERNEST URCHS, Business Manager, STEINWAY HALL, NEW YORK CITY**



HOTEL CECIL,  
LONDON, AUGUST 29, 1906.

The first of the Promenade "novelties," played last Tuesday week, was distinctly disappointing. It was a work by Busoni, and it would seem as if the proverbial rich man stood a better chance of heaven than famous pianists do of being successful composers. To begin with, Busoni's work was a suite "written up" from the incidental music he had composed for Gozzi's play, "Turandot," and it is a great mistake, generally speaking, to play incidental music in a concert room. For instance, what on earth is the good of hearing a piece of music which is simply labeled (as in the case of one number in this suite) with the name of the chief eunuch in the play? The story of the latter is concerned with the troubles of a Chinese princess, Turandot, who makes suitors guess riddles and executes those who fail. The suite is divided into six sections. Busoni has employed Eastern "whole tone" scales and very elaborate scoring, which often does not "come off" in the least. At times the music is picturesque, but lots of it is terribly boring. The best of it is the fifth section, which accompanies a scene in the room of the seraglio. It is prettily melodious and cleverly scored for flutes, trumpets, tympani, triangle and harps.

The first native novelty—Mr. Vaughan-Williams' "Norfolk Rhapsody"—had a great success on its production last Thursday evening, a success which was deserved, for it is one of the finest pieces of orchestral music which any of our young composers has written. It is thoroughly English in character, scored with a master hand, and its length does not outrun its musical interest by a bar. The rhapsody is based on five delightful old Norfolk tunes collected by the composer. An exquisitely beautiful opening establishes the right "atmosphere" at once, and the first tune is soon heard on a solo viola. One by one the other tunes are introduced, and the composer makes play with them in happiest fashion, never becoming too learned or distorting the melodies too far for recognition. Also he has cleverly contrived to continually heighten the musical interest as the work proceeds, and it ends in a gorgeous display of orchestral color. I account it one of the most successful native works we have had produced at the Promenades, and chiefly because the composer has achieved what he set out to do. It had a rapturous reception from the audience.

On the same evening, Eve Simony, of the Monnaie Theater, Brussels, made her first appearance here. She has a soprano voice of beautiful quality, but with a tendency to thinness of tone, and it is certainly not very powerful. She sang David's familiar "Couplets du Mysoli" in very artistic style.

A suite for oboe and strings by M. Fini Henriques was also produced on Thursday evening. It is well written as regards the solo instrument, but the string accompaniments are not very remarkable either for their ideas or workmanship. The suite is much too long—the tone of an oboe soon becomes wearisome if heard continuously.

On Friday evening the new first horn, M. Breethoff, played the solo part of Strauss' concerto for that instrument. I think that nervousness accounted for some of the slight blemishes in his performance. He certainly has a fine technic and can obtain some notes of beautiful quality both in the highest and lowest registers of his instrument. In forte passages, however, his tone is somewhat hard and brassy.

On Saturday we had Liadow's orchestral suite of eight Russian folksongs. The composer, who is new to this country, has devoted much time to research for national melodies. He has certainly found some beautiful tunes for his suite, but the work cannot be considered a satisfactory one from an art point of view. The melodies are just orchestrated and repeated once or twice, as the case may be, without any development; neither are they linked up to one another in any way. The second one, "A Christmas Song," is the most beautiful of the set, and the finale, "The Village Dance," is also very taking.

Tomorrow another work by M. Liadow, his tableau musical, "Baba-Jaga," will be played.

Florence Ballara, a new Australian singer, who appeared for the first time here at last night's Promenade concert, is the chief contralto of the Opera at Mecklenburg-Strelitz. She has a voice of extraordinary compass, but its quality, especially in the middle register, is not remarkable for beauty.

M. Glière, whose symphony in E flat was played last night, was born in 1874 and studied under Safonoff at the Moscow Conservatoire. He wrote this symphony while still a pupil in 1899. It was first played in Moscow in 1902. The criticism of it will appear in this place next week.

Everything is settled for the German season next January. It will last only four weeks, beginning January 14. Mottl and Viotta will be the conductors.

Richter has been invited to conduct the London Symphony Orchestra in its projected Canadian tour. If he refuses, an effort may be made to secure Safonoff or Nikisch.

Clara Butt has recovered from her recent attack of appendicitis, and announces her usual orchestral concert for October 13.

There is still a scarcity of reliable news as to the coming winter musical season, but enough announcements have already been made to indicate that it is likely to be quite as busy a one as those of former years. One of the most interesting announcements—to Joachim worshippers—is that the famous Quartet will give seven concerts before Christmas, four on the afternoons of November 21 (at Queen's Hall), November 28, December 5 and 7 (at Bech-

stein Hall), and three on the evenings of November 23 and 26, and December 1 (at Bechstein Hall).

Richard Buhlig will be heard again at four recitals in the Aeolian Hall on November 13, 23 and 30, and December 4. Mr. Buhlig has also been engaged to appear with the Scottish Orchestra on December 10, at Edinburgh, and December 11 at Glasgow.

A pupil of Herr Kreisler (M. Argiewicz) will make his first appearance this season, giving three concerts at Bechstein Hall on October 26 and November 9 and 29.

Marie Fromm, the Birmingham pianist, also announces three recitals on October 25 and November 8 and 15 at Aeolian Hall.

Marie Hall will undertake another Continental tour in the late autumn, visiting various towns in Holland during November, and appearing at Dresden, Prague and Vienna during the following month.

Percy Grainger and Gervase Elwes will give a piano and song recital on November 14 at Aeolian Hall.

Mischa Elman is at present engaged on a very successful provincial tour, which will be wound up by his appearance at the Birmingham Festival, on October 3, 4 and 5. He had a most enthusiastic reception recently at Scheveningen, the fashionable Dutch watering place, where he played at one of the concerts of the Berlin Philharmonic Orchestra. Elman will give a recital at Queen's Hall on October 15.

The visit of the Yorkshire Chorus to the Rhine towns is now finally settled. The choir will start for Germany on September 21, and will give its first concert at Düsseldorf on September 24, singing "The Messiah" at Cologne. On September 25 "The Dream of Gerontius" will be sung, the work being repeated in Frankfurt on September 26. The choir will consist of 300 voices, 150 from Leeds and 150 from Sheffield. Each chorister contributes £4 toward the expenses of the trip, the rest being defrayed by private generosity.

Mr. Manners has just finished his season of opera in English at the Lyric Theater, and after the close of the final performance he announced that he had made a profit of £1,000 (\$5,000) in the four weeks, which is not so bad, in these hard times.

The following appears in the current number of London Truth:

Friends and admirers of those admirable artists Messrs. Harold Bauer and Pablo Casals will have read with amusement, tempered by alarm, that they were recently involved, while touring in Spain, in an incident which might have had sanguinary consequences. Happily, Mr. Bauer is blessed with a sense of humor, and bloodshed was consequently averted. I am permitted to quote from a private letter from his lively pen, giving details of this amusing "episode in the life of an artist."

"Casals and I have just come from Coruña, where we gave two concerts, and were challenged to fight two duels with an irascible young officer, who was offended because we told him to stop speaking so loudly during the performance. We had no end of fun from this affair, which was deadly serious on his part. The whole public was wildly excited, and followed us through the streets. Eventually, however, the affair was brought to a deadlock, because I suggested that, as the challenged parties, we had the right to select the place and the weapons, and that, as our engagements compelled us to leave at once, we could not meet our adversaries until after the concerts in San Sebastian, where I personally was very much at his service, the place being the terrace of the casino here, and the weapons soda water bottles."

Mr. Bauer adds: "On the 9th we leave for Malaga, where I understand the temperature is something over 100 degrees in the shade. How we are ever going to play in that heat the Lord only knows, and I expect to be reduced to a liquid state and return to Paris in a bottle."

Lina Cavalieri, who has been engaged by Mr. Hammerstein for his New York opera season, has been singing with immense success at the Kursaal, Ostend. On Monday last, although she was down for only two songs, she had to sing eight times in all, her beautiful soprano voice and fine style

## LONDON ADVERTISEMENTS,

### T. ARTHUR RUSSELL

The ONLY American CONCERT AGENT in LONDON

12 Backville Street, Piccadilly, W. Cables "Onsomal" London  
Special English Provincial Tour of the Renowned Violinist  
**FRITZ KREISLER**  
(Under Sole Management of T. ARTHUR RUSSELL.)  
American Tour of FRANCIS MACMILLAN commences next fall.  
Also representing FLORIZEL VON REUTER  
TOURS ARRANGED IN ALL PARTS OF THE WORLD.

### SOBELL STUDIO OF MUSIC,

1 Harley Road, Swiss Cottage, London, N. W.  
Pianoforte—Mrs. Fischer Sobell (Clara Schumann method. Singing and Vocal Production—Mr. Fischer Sobell, of Royal Italian Opera (Covent Garden), and principal concerts. Pupils can enter at any time. Board and residence if required.

## FRANK BROADBENT

VOICE SPECIALIST

142 Marylebone Road

London

# G. WHISTLER-MISICK

MEZZO SOPRANO

IN AMERICA JANUARY 1st TO JUNE 1st, 1907

Engagements Now Booking

### N. VERT 6 Cork Street LONDON

European Representative  
American Tour from January 1 to June 1, 1907

**HAENSEL & JONES**

542 Fifth Avenue  
American Representatives



being immensely admired by a huge audience, which included Arthur Nikisch, Caruso, Ysaye and many other shining lights in the musical firmament. Her numbers included selections from "Chérubin" (Massenet), "Mefistofele," "Traviata," "Manon" (Puccini), and songs by Tosti and Barthélemy. Mme. Cavalieri, by the way, is not only a splendidly gifted artist, but one of the most beautiful women in Europe.

#### MORE LONDON ITEMS.

Francis Macmillan, the young American violinist, who made such a success in London last season, is announced to give an orchestral concert at Queen's Hall under the management of T. Arthur Russell in October, at which time he will be assisted by the Queen's Hall Orchestra, with Henry J. Wood as conductor. After this concert he will sail almost immediately for America, where he has already many engagements booked throughout the United States and Canada.

The announcement of the Alexandra Palace Choral and Orchestral Society has just been made for the season of 1906-7. Their season opens in October with "Elijah"; in November they will give the first performance in London of Elgar's "The Kingdom"; "Hiawatha" in December; "The Golden Legend" in January, "Dream of Gerontius," February; "The Messiah," March; Bach's Mass in B minor in April, and Gounod's "Faust" in May. Allen Gill is the conductor.

Lady Hallé, who has just made a lengthy tour of the provinces, will be heard in London—where she seldom appears—on October 19. She will be assisted on that occasion by Leonard Borwick, pianist.

The London Ballad Concerts, under the direction of Boosey & Co., are to be given at Queen's Hall as usual, the first one taking place November 2. There will be three before the new year, and the remaining five to complete the series of eight will be arranged so that the last one will be given April 20. Six of the concerts will be given in the afternoon, the two evening ones being arranged for November 29 and February 13. The latter date being Ash Wednesday, the program on that occasion will be largely of sacred songs and airs from the oratorios.

Theodore Spiering, the well known Chicago violinist, intends to give two violin recitals in London during the autumn season, having arranged for them with the T. Arthur Russell management.

Last week the band of the Second Life Guards sailed for Montreal in order to appear at the Toronto Exhibition, which is now being held. The band, conducted by Lieut. Charles Hall, will probably give concerts in Ottawa, Quebec and Montreal before returning to England a month hence.

Rosa Newmarch has just completed a study of Jean Sibelius, the Finnish composer. This work was read before the Concertgoers' Club last winter, when vocal and piano illustrations were given by Miss Grainger Carr and others.

The Pall Mall Gazette has recently drawn attention to the fact that, although Handel is so thoroughly identified with England and English musicians, in the approaching Handel festival, which is to take place in Berlin, not one English singer is mentioned in the program. The soloists come from Berlin, Strasburg, Rotterdam, New York,

Frankfort and St. Petersburg, but not an English one among them!

Carnarvon (Wales) has just had an Eisteddfod, at which honorary degrees were conferred. Among those who received a degree was Evangeline Florence, the well known American vocalist, now residing in London.

#### A Holiday Concert in the Country.

Susan A. Boice, the talented daughter of Mrs. Henry Smock Boice, and Etta Miller Orchard, formerly soprano at the Marble Collegiate Church on Fifth avenue, sang successfully at an attractive concert given recently at the Cliff House, at Minnewaska, up in Ulster County, N. Y. Miss Boice sang the "African Love Song," by Nevin, and "April Rain," by Woodman. Mrs. Orchard gave two charming Scotch songs. Both of the artists were very heartily applauded for their artistic singing. Others who contributed vocal and piano numbers were Miss Hainley, Miss Collier, Miss Molne, Miss Patterson, Mrs. Waterbury, Mrs. Bedford and Mrs. Du Boise.

#### Stars for Cleveland.

One of the most successful concert courses in the United States is given annually in Cleveland, Ohio, by the Messrs. Driggs and Wanda. The following great artists are announced for the series this year: October 18, Marcella Sembrich; November 27, Arthur Hartmann; December 6, Josef Lhévinne; January 10, 1907, Olive Mead Quartet and George Hamlin; February 5, Moriz Rosenthal.

#### JUSTIN THATCHER, Tenor

VOCAL INSTRUCTION.

TELEPHONE: 6012 Columbus. Long Acre Studios: 758 Seventh Avenue

CORINNE

# RIDER-KELSEY SOPRANO

Oratorio, Concert and Song Recitals  
SOLE MANAGEMENT  
HENRY WOLFSOHN  
121 East 17th Street, New York



# HEKKING

## THE GREAT GERMAN 'CELLIST

In the list of illustrious names which Germany has given to the world of music that of ANTON HEKKING occupies a most enviable position.

HEKKING IS AVAILABLE ALL SEASON, AND ENGAGEMENTS ARE NOW BOOKING

For any information Address

**R. E. JOHNSTON, Manager**

St. James Building, Broadway and 26th Street  
NEW YORK

Telephone: 666 Madison

20 CONCERTS ONLY—6 WEEKS

Beginning November

THE GREAT FRENCH COMPOSER

# SAINT-SAENS

Available as Conductor, Pianist-Organist.

Address BERNHARD ULRICH, LYRIC THEATRE, BALTIMORE, MD.

KNABE PIANO

SECOND AMERICAN TOUR OF

GERTRUDE

# PEPPERCORN

THE ENGLISH PIANISTE

January, February, March, 1907

Management of HAENSEL & JONES

542 Fifth Avenue New York  
(By Special Arrangement With B. Ulrich)

KNABE PIANO

**GODOWSKY IN AUSTRIA-HUNGARY.**

Leopold Godowsky, that all conquering pianist, who has carried his series of pianistic victories to every country in Europe within the past half dozen years, met with his customary triumphant success in Austria and Hungary, as the following batch of extraordinary press praise will prove:

It is hardly necessary to mention that also on this occasion Godowsky's artistic merit met with all the enthusiastic applause it so well deserved.—Neues Pester Journal, March 4, 1906.

Godowsky, the Polish virtuoso, astounded his audience, as usual, and chiefly in Liszt's "Campanella" and in the etude for the left hand, written for him by Felix Blumenfeld.—Pester Lloyd, March 4, 1906.

Godowsky is not a mere conjurer at the keyboard; he is more, he is a highly intellectual musician. With him the pure lines of the musical work can be always followed, the themes stand out distinct and plastic, and his interpretation is faithful in the highest degree.—Arbeiter Zeitung, Wien, February 11, 1904.

Godowsky has just given three concerts in Vienna, the tickets for which were all sold out. Through these concerts his pianistic fame, already very great, has risen immeasurably. What he played at these concerts and how he played, appears to me to be the ne plus ultra of piano playing.—Pester Lloyd, February 13, 1904.

Godowsky is simply a marvel; only Karl Tausig in his best days ever played with such astounding clearness.—Pester Lloyd, January 12, 1905.

At the last Philharmonic concert we had the opportunity in recognizing in Leopold Godowsky one of the most gifted among the piano titans of the present day. This morning, at his own piano recital, we perceived him to be a musician of noblest conception, of deep feeling and of ardent temperament.—Politisches Volksblatt, Wien, January 7, 1902.

In his second concert Leopold Godowsky performed some great feats on the piano. Among other things he played Chopin's etude in G sharp minor, op. 25, No. 6 in thirds (arranged by himself for the left hand), a mere bagatelle for him. As he played it, it seemed so easy; it was only gradually that the piled up difficulties seemed to dawn upon

his audience; then they recalled him again and again and tried to get him to repeat it.—Deutsches Volksblatt, Wien, April 29, 1906.

We cannot pass by the events of the past week without making mention of the tumultuous enthusiasm which Godowsky called forth at his concert.—Deutsche Zeitung, Wien, March 18, 1906.

At his second concert Leopold Godowsky seemed to be in a particularly happy mood. He kept his audience spell-bound with his finished technic and the subtle gradations of expression in his playing, and astounded them by the plastic outlines and the poetic feeling with which he endowed Brahms' sonata in F minor. But the two most effective numbers of the program were certainly Liszt's "Campanella" and Godowsky's concert arrangement of Strauss' "Beautiful Blue Danube Waltz," which were played in a truly masterful manner.—Sonn. und Montag Zeitung, Wien, April 2, 1906.

Only Leopold Godowsky showed himself again to be a talent of the highest order, of great fascination, of marvelous attainments and of great individuality.—Wiener Hausfrauen-Zeitung, Wien, April 4, 1906.

Godowsky is regarded as the greatest piano technician of today, who performs all sorts of conjuring tricks on the piano; his incredible playing in thirds and sixths, his long drawn out trills and his pearly running passages simply fill us with amazement. \* \* \* He has arranged a number of old pieces by Rameau, Dandrieu, Lulli, Corelli and Locilly, with which he was extremely successful with his audience. The applause reached the form of an ovation after "Campanella" and the "Mephisto Waltz," by Liszt, and after a waltz paraphrase on Strauss' "Blue Danube," by himself.—Sonn. und Montag's Courier, Wien, January 1, 1906.

As regards technic, nothing is impossible to him; but this time he made no effort to astonish us; he treated his technic as a respectable man looks upon his honor, as a thing which one does not vaunt, but which is there when wanted. Some pieces of old French composers he had subjected to modern technical treatment before placing them under the glaring electric light of the concert hall. As a Chopin player he pleased me most. He has hit upon the idea of playing the twenty preludes of Chopin, op. 28, in their regular order. That he could do this without causing his

hearers to feel either fatigue or satiety is an evidence of the infinite variety of his style. In these pieces he proved himself a poet at the piano.—Wiener Allgemeine Zeitung, January 1, 1906.

Godowsky's first concert gave him an opportunity of displaying his marvelous versatility as a performer. Chopin's preludes, Liszt's B minor sonata, and various arrangements of French composers in the time of Rameau and Lully were all most effectively given and called forth unbounded admiration.—Neue Musik-Zeitung, Stuttgart-Wien, March 6, 1906.

Leopold Godowsky, the eminent pianist, appeared again yesterday before our music loving public. He opened his program with a masterly interpretation of Beethoven's interesting thirty-two variations in C minor. His soft and delicate touch indicated at once that he was especially in sympathy with Chopin's music. He had made an abundant and beautiful selection from it. He played the barcarolle, the impromptu, op. 61; the polonaise, op. 44; a waltz and two etudes in a manner that showed how thoroughly he comprehends and how sympathetically he interprets him. The "Capriccio" and "Rhapsody" of Brahms, as well as his own new arrangement of old pieces by Rameau, Dandrieu and Locilly, etc., were much appreciated and warmly received. Liszt's "Campanella," "Gnomonreigen" and the "Spanish Rhapsodie" were magnificently played, and at the close, in answer to many recalls, Godowsky played some additional selections. It will always give us intense artistic pleasure to have this eminent artist and master of the keyboard in our midst.—Presburger Zeitung, March 6, 1906.

It is pleasant when hearing so many pianists who are relatively good, to refer to some one who is absolutely excellent. I speak of Leopold Godowsky, whose playing is masterly and who again seems to have developed quite new and vital powers. Brahms' tenderly sad romance, from the sonata, op. 5, in F minor, he played in a remarkably soulful and poetic way. The scherzo, rückblick and the finale could not possibly be played with more splendor and richness of tone, or with more brilliant plasticity.—Die Zeit, Wien, March 10, 1906.

Godowsky played Beethoven, Brahms, Chopin, Liszt and one or two novelties by W. Metzl. His readings were distinguished by magnificent execution and wonderful touch, ranging through all the gradations from the most delicate pianissimo to the most powerful fortissimo.—Oesterreichs Illustrierte Zeitung, March 11, 1906.

# RAFAEL JOSEFFY.

For Concerts and Lessons  
ADDRESS LETTER BOX 38,  
NORTH TARRYTOWN, N. Y.

## LENA DORIA DEVINE

VOCAL INSTRUCTION (Lamperti Method)  
Teacher of Blanche Duffield, Coloratura Soprano, Sopranos' Band several seasons, Herbert Orchestral Concerts, etc.; Marie Sierdorfer, Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; Marie Louise Gehle, Contralto; Clara M. Hammer, Coloratura Soprano, National Grand Opera Co.; Minnie Minck, Soprano; Alma Delano, Coloratura Soprano; Louise Tomkins, Soprano; Joseph Miller, Bass; Edward W. Gray, Tenor (Old First Presbyterian Church); Assunta De Rosa, Coloratura Soprano (first teacher of Bessie Abbott, Soprano), Metropolitan Grand Opera Co., Grand Opera, Paris, etc., and many other successful singers.  
Studio: 136 FIFTH AVENUE, NEW YORK CITY.

## MR. AND MRS. JOHN DENNIS MEHAN

CULTIVATION OF VOICE AND ARTISTIC SINGING.  
MISS MARIE LOUISE GITHENS,  
Special Teacher of Sight-Reading.  
70-80-81 Carnegie Hall, NEW YORK

## KATHRIN HILKE Soprano

ADDRESS CARE OF  
HOTEL HIGHLANDS, 154 East 91st Street, NEW YORK

## ALBERT MILDENBERG

PIANIST INSTRUCTION Studio, 836 Carnegie Hall  
Some pupils of Mildenberg's who are now successful teachers: Mr. A. Wiggers, Nashville, Tenn.; Miss Georgia Richardson, Detroit Conservatory Faculty; Miss Mabel Davison, Director of Nagasaki Conservatory of Music, Japan; Miss Celia Ray Berry, Director of Vincennes University Department of Music; Miss Ruth McLynn, Principal of Department of Music, Women's College, Charlotte, S. C.; Miss A. K. Brown, Los Angeles, Cal.; Miss Dolores Grossmayer, Colorado Springs; Mr. A. Berns, Newark, N. J., and others.

## New York College of Music

128-130 East 58th Street.

(Formerly ALEX. LAMBERT.)

Directors: Carl Hein, August Fraemcke.

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily.

Catalog sent on application.

## OSCAR SAENGER

VOCAL INSTRUCTION

Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Graz, Austria; Mme. de Pasquali, soprano, Grand Opera, Italy; Leon Raina, basso, Royal Opera House, Dresden, Germany; Joseph Baernstein, Regency, basso, Grand Opera, Germany; Allen C. Hinckley, basso, Grand Opera, Hamburg, Germany; Kathleen Howard, contralto, Grand Opera, Metz, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Hildegard Hoffmann-Hua, soprano; Elsa Marshall, soprano; Alice Merritt-Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere, soprano; Millie Pottgesser, contralto; John Young, tenor; George Murphy, tenor; Walden Laskey, baritone; Henri G. Scott, basso. Telephone: 3669 Plaza. Studio: 51 East 64th St., New York  
Will Resume Teaching September 17th

## G. B. SWEET

Announces opening his Studio in Florence, Italy—Spring, 1907.  
Opera and Drawingroom  
(The Renowned Baritone) Address for particulars  
450 FIFTH AVENUE  
Special Summer Class for Teachers and Singers  
Teacher of Georg Ferguson, Shanna Curving, Carl Duff.

## HEINRICH MEYN

Bass - Baritone  
Recitals and  
Oratorio

ONTEORA CLUB  
Tannersville, N. Y.



GRACE  
HAMILTON  
MORREY  
PIANIST

For dates and terms  
address care of

WOMEN'S MUSIC CLUB  
Columbus, Ohio

# ALEXANDER PETSCHNIKOFF

RUSSIA'S GREATEST VIOLINIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th Street



## DRESDEN.

DRESDEN, FRANKLINSTRASSE 20, August 28, 1906.

The opera season opened on August 5 with "Carmen" whereupon followed "The Flying Dutchman" restudied and restaged. Model representations of standard works of the Dresden repertory occurred, such as: Puccini's "Bohème," Wagner's "Ring," "Meistersinger," "Tristan," etc., all of which were brought out gloriously. The first novelty was d'Albert's one act opera "Flauto Solo" on August 15. Here, as elsewhere, the fine workmanship was fully acknowledged, as long as the book revealed itself to be exceedingly poor and uninteresting. According to reports the opera achieved a brilliant reception. Herr Hagen directed. Having only just returned from my summer vacation I have not yet heard it. I also missed the guesting appearance of Ernesta Delsarta—Ernst von Possart's (of Munich) daughter—who made her debut here as Elsa in "Lohengrin." Frl. von Possart, who has inherited a great deal of her father's talent, has been trained here by our excellent singing capacity, Natalie Haenisch, who shared in the praise that our critics spent on Frl. Possart's vocal ability, such as displayed on the occasion. Ejnar Forchhammer, of Frankfurt, also appeared as Rienzi. This singer, who some years ago belonged to the Dresden ensemble, proved himself to be the same in every respect. Rienzi counts among his best roles.

A new basso, Edward Lankow, of New York, has been engaged by the Royal Opera intendency for basso-profundo parts such as Sarastro, etc. Mr. Lankow, a nephew of Mme. Anna Lankow, America's noted pedagogic force, is reported to own a glorious voice. We are looking forward with great expectations to hear him. Personally very sympathetic, the singer is sure to impress Dresden's artistic circles favorably.

Felix Draeseke's grand opera "Herrat" will be produced at Coburg on October 7, the birthday of the composer. Dresden gave the opera last year in honor of the seventieth anniversary of that day. Many Dresden personalities are running over to Coburg for the occasion. Prominent soloists will assist, among them—by special invitation of the Duke of Coburg—Luise Reuss Belce, who will represent Helke—one of the chief roles. Her inspiring Helke influence no doubt will raise the entire performance above the usual artistic level of the otherwise very well-known Coburg opera ensemble. Meister Draeseke and his charm-

ing wife spent their holidays in Switzerland. On their return they had to make room in his study for a magnificent Steinway grand from the depot of C. A. Klemm. As to tone and touch it is a perfect beauty and will greatly contribute to the comfort of the master's pleasant home. He intends to inaugurate it before an invited audience with a production from the MS. piano score of his newest opera, "Merlin."

Luise Reuss-Belce, the model Bayreuth Fricka, will start here a school for dramatic instruction after the Bayreuth pattern—"eine Schule für den Bayreuther Darstellungsstil"—an undertaking which is sure to meet with pronounced and great approval in our city. One of Mrs. Reuss-Belce's pupils is already well known in America. Her name is Marie Rappold, of the Metropolitan Opera House in New York.

The news of Richard Burmeister's intention henceforth to settle in Berlin was received with deep and sincere regret. Why is it that so many great artists do not stay for long in Saxony's old and artistic capital, with its quite peculiar charm of its own? Is it too much of a "Klein-stadt"—too conservative? Yet Mr. Burmeister has made a host of friends here. We—all of us—do not like to say him good-by, for only "auf Wiedersehen!"

The gifted American singer, Elisabeth Randolph-Cohen, of whose brilliant appearance on the concert platform in the Schluss-concert of the Royal Conservatory I wrote in a previous letter, is spending a few months in her home, Savannah, presently, where she intends to do concert work before returning to Europe to fill engagements here in the early winter. Miss Cohen's remarkable vocal means (alto) we well remember and shall be glad to hear her again in Dresden.

A. INGMAN.

## Benoist Musicals.

Andre Benoist, the pianist and composer, and Mrs. Benoist gave a musicale at their apartment in Clement Court, Thursday evening of last week. Several of Mr. Benoist's compositions were heard. One, "L'Heure du Sommeil," for piano, violin and cello, was especially fine. Another to win favor, "Persuasion," for violin, is to be published by Luckhart & Belden. Mrs. Belden and Mrs. Benoist sang a number of art songs delightfully. Among the guests were Mr. and Mrs. Auerbach, Mr. and Mrs. Belden, Luigi Grünsberg, the pianist-composer, visiting here from Europe, and Albert Burnatine, a young violinist.

## Extended Tour of the Olive Mead Quartet.

The Olive Mead Quartet is to make a Western tour to extend as far as the Pacific Coast. Before going to California the quartet will play in Ohio, Michigan and Minnesota. Some special engagements include Ypsilanti, Mich., October 29, with the St. Cecilia Society in Grand Rapids October 30, and the Matinee Musical Club, of Duluth, Minn., November 2. By November 8 the quartet must be in Sacramento, to play with the Saturday Club of that city. From Sacramento the quartet will go on to Los Angeles, and then from Southern California to Texas. On the way back to New York, engagements will be filled in Nashville, Tenn., and at certain points in Ohio and Pennsylvania.

## Creators in Washington and Baltimore.

Creators and his band gave a concert at the New National Theater, in Washington, Sunday evening, September 9. Monday evening the magnetic bandmaster opened an engagement at Riverside Park, Baltimore, Md., to continue throughout the week. Attractive programs have been arranged for all the concerts.

## Miss Cottlow to Play French Compositions.

During the season Augusta Cottlow, the American pianist, will include in her programs works by the modern French composers. Miss Cottlow is under the management of J. E. Francke.

## Mme. Harman Studying Repertory With de Reszke.

Bertha Harmon is studying repertory with Jean de Reszke. Mme. Harmon has been taking the cure at Mont Doré, where the de Reszkes and other famous operatic stars have found health and recreation.

## Arens Vocal Studio

305 FIFTH AVENUE, NEW YORK CITY, N. Y.  
Voice Culture and Coaching. Lectures on Vocal Pedagogy a specialty. Teachers' Diplomas.  
Send 12c. for "MY VOCAL METHOD"

HERBERT

## WITHERSPOON,

## "BASS."

MANAGEMENT:  
HENRY WOLFSOHN  
121 East 17th Street, New York.  
RESIDENCE-STUDIO:  
149 East 63d Street,  
NEW YORK.

## WISCONSIN CONSERVATORY OF MUSIC

Corner Milwaukee and Mason Sts., Milwaukee, Wis.

One of the leading conservatories in the West. Experienced teachers and artists widely known give instruction in all branches of the complete Conservatory curriculum, Vocal and Instrumental, including Piano, Organ, Violin and all the Orchestral Instruments. Also Oratory and Normal Course in Public School Music. Catalogue sent free on application.



## Helen Buckley

SOPRANO

ORATORIO—CONCERTS—RECITALS

Phone, Sheridan 1881

2447 Kenmore Ave., Edgewater, Chicago

## LEON MARX

VIOLINIST.

ADDRESS

Orchestra Hall, Chicago

## COMMAND Your Vocal Possibilities and Natural Forces!

Singers, Teachers, Speakers, Clergymen, Students! Do your efforts fail to reach the heart? Have you cause to regret or be ashamed of lack of Vocal Culture? Do you yearn for the secret of Magnetic Quality? That unsatisfying voice or weak and diseased throat and lungs does not exist which cannot be wonderfully improved in quality, Volume, Range, Freedom, Equal Tone Production, Flexibility, Responsiveness, Equitable Delivery, Control, Equipoise, Confidence and Normal Health, by my practical course of detailed instruction in the Italian Method of Abdominal or Diaphragmatic Balance Breathing and Voice Production. Fifteen beautifully printed, separately copyrighted (1905) parts, consisting of short lectures and light exercises without appliances, cultivating consciousness, thorough, searching, original, private, convenient, less expensive and more effective than personal lessons. Indorsed by physicians, high class artists and teachers. Terms, complete course by mail, with correspondence unlimited, \$15, payable \$6 cash, balance \$9 per week; or \$15 in one payment. Booklet of random pages on request. Address.

THEODORE A. WATTERSON, 1468 Franklin Avenue, Columbus, Ohio

## WILLIAM NELSON BURRITT

Author of "A Process  
of Vocal Study."  
224 CANNON HALL  
NEW YORK

## ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 2305 J Bedford.

8 East 16th Street, NEW YORK

## ALEXANDER LAMBERT

792 Lexington Avenue, New York

Will Resume Instruction October 1st

## Theodore Habelmann's Operatic School

157 West 49th Street, NEW YORK

J. FRED

## WOLLE,

ORGANIST.

Address

THE WOLFSOHN MUSICAL BUREAU, 121 East 17th St., New York

## WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR

Conductor of MHB's (N. Y.) Choral Society, and Frothing (N. Y.) Choral Society.

Address: 72 Lawrence St., Flushing, N. Y. City

## COMING SEASON 1906-7

## HENRI-ERN

RENOWNED  
SWISS  
VIOLINIST

LILLYNN

## SHEILA POWELL

Famous Celtic Soprano  
AND  
FOREMOST EXPONENT  
IRISH BALLADS

Direction: BURTON COLLVER, 221 Woodward Avenue, Detroit, Mich.

## THE HOLLMAN-SAINT-SAENS RECITAL.

## The Concert Event of the London Season.

The Hollman-Saint-Saëns recital, given in London in July, was the event of the season in the British capital. As THE MUSICAL COURIER has previously stated, both of these artists are coming to the United States this autumn, and very likely a number of the principal cities will be favored with a joint recital. The following extracts are taken from reviews in the London papers:

The recital given yesterday afternoon at the Bechstein Hall by M. Hollman, at which Dr. Saint-Saëns appeared, must undoubtedly count among the most interesting events of the present musical season, now fast drawing to a close. The eminent violoncellist had devoted his program entirely to works by the great French master, whose presence naturally lent a particular éclat to the occasion. The

played to perfection, and was not allowed to depart without adding another piece. As the concert proceeded the audience became more and more enthusiastic, and at the conclusion Dr. Saint-Saëns and M. Hollman were repeatedly called on to the platform and loudly cheered, a worthy ending to a memorable occasion.—London Morning Post.

The fact that M. Hollman introduced to a London audience a new sonata for violoncello and piano by Dr. Saint-Saëns lent additional interest to his concert given yesterday afternoon in the Bechstein Hall, and moreover the distinguished composer was himself present to take part in its performance. It is labelled op. 123, and is almost his latest composition, having been played for the first time by M. Hollman in Paris last year. The music of the four movements into which it is divided represents the composer in

performance was an exquisite one. Mr. Hollman played his part in the sonata with great distinction and feeling. He is a wonderfully gifted violoncellist; the instrument seems to sing under his fingers, and his suave and broad treatment of Saint-Saëns' melodies was in every way admirable. The work itself is charming; it proves the amazing versatility of the French composer's style, and shows him in his best mood. Delicate, nimble, with just a touch of reminiscence which makes it all the more charming, this sonata has not a dull moment; it is marked throughout with what one need not be ashamed of calling the spirit of Ariel. The concert included, after the sonata in C minor, an encore piece by Saint-Saëns, in which the composer was joined by M. Hollman.—Pall Mall Gazette.

Joseph Hollman, the celebrated Dutch violoncellist, is as much an institution of our London summer as a yellow fog is of our London winter. He is as much liked as the other is loathed, and this is so, not only on account of his musical skill and his genial personality, but because the greatness of his talents is equalled by the goodness of his heart. At the concerts given in the cause of charity (and every one knows how numerous they are) there is no more familiar figure than that of M. Hollman. He has never known how to refuse to do anything kind.

But he has seldom earned musicians' gratitude better than he did yesterday, when he brought M. Saint-Saëns to play at his annual concert. Bechstein Hall overflowed once again as it did at the Pachmann recitals and at Miss Ainsley's concert the other day, and no wonder. For among the musical celebrities of Europe none stands higher than the French composer, and none is more popular here. And it is not every day that one has the chance of listening to a famous composer who, at the age of seventy-one, plays the piano with as great a technical brilliancy as if he were but recently released from the tutelage of some Thalberg or Leschetizky.

In the two sonatas which he played with M. Hollman and in his own caprice on airs from "Alceste," the playing of M. Saint-Saëns was marvelously beautiful—delicate, clear, while beyond description. Naturally he was greeted with an ovation of the warmest kind, and he played a graceful piece in valse rhythm as an encore. His new sonata, for piano and violoncello, previously unheard in England, was composed only two years ago. M. Saint-Saëns' brain, then, is as young as are his fingers.

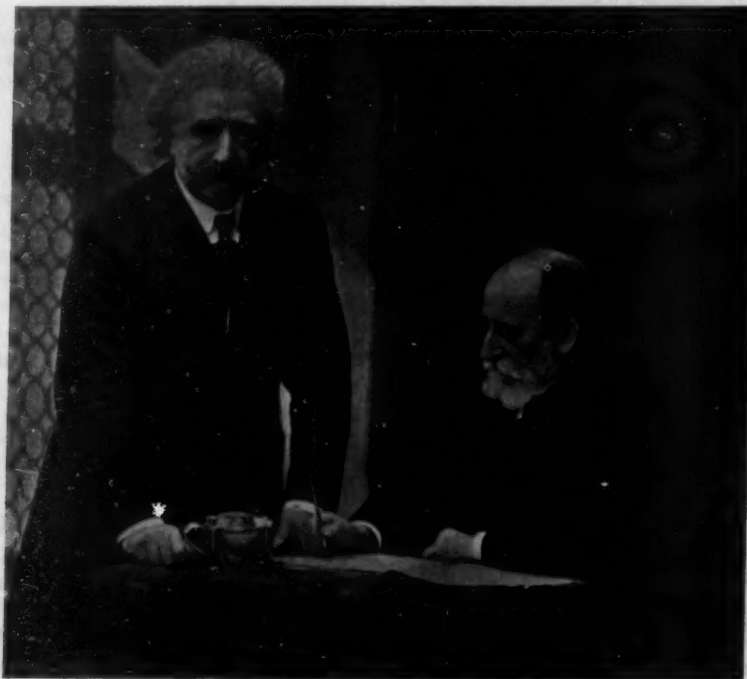
The sonata will rank with his most fresh and original compositions. In melody, construction and ornament it is quite characteristic of its composer, but it is in no way a réchauffé of his earlier musical inspiration. The scherzo, with its brilliant variations, is as masterly as it is delightful, and the contrast maintained between the four movements—which at the same time belong quite clearly to each other—is perhaps the most conspicuous feature of the work.

M. Hollman's playing is too well known to need description. It is sufficient to say that he was in his best form, and that being, as a matter of course, encored after his solos, he brought M. Saint-Saëns to the piano, and they played "Le Cygne"—perhaps the most widely known of all M. Saint-Saëns' compositions, if we except the songs from "Samson and Delilah."—London Tribune.

## Saint-Saëns a Musical Colossus.

One of the notable events in the history of music in America will be the visit of Camille Saint-Saëns in November and December next. This illustrious Frenchman, up to the present, has always turned a deaf ear to proposals from American musical managers. His tour in this country will be under the direction of Bernhard Ulrich, who has had some of the greatest artists under his management. Saint-Saëns is said to be a very wealthy man, and will naturally be curious to study our musical standards. His contract with Mr. Ulrich stipulates that he is not only to appear as a piano and organ soloist, but that he shall conduct some of his larger symphonies and suites in the principal cities where symphony orchestras are maintained. Almost every city of any size that boasts of a choral society is anxious to engage Saint-Saëns to conduct his great work, "Samson and Delilah," but only the larger cities will have the pleasure of being so favored.

Plans are now under consideration to assemble a large body of fine voices, and under the personal direction of the master visit six or eight of the principal cities between New York and Chicago and give "Samson and Delilah."



M. SAINT-SAËNS AND JOSEPH HOLLMAN

program yesterday commenced with a violoncello sonata in F major, op. 123, which had not been heard in London before. The sonata is an admirable and highly characteristic work, constructed in a masterly fashion and revealing the extraordinary technical acquirements which the composer has at his command. It consists of four movements, the second being a scherzo of a very unconventional kind, including a set of highly ingenious variations. There is real charm in the romanza, which constitutes the third movement, and the bright finale worthily brings to a close a work which will doubtless find many admirers. Admirably played yesterday by M. Hollman and the composer, it was evidently greatly appreciated. The last piece on the program was the splendid sonata in C minor, op. 32, which is, of course, familiar to music lovers, and which also received an exceptionally fine performance. M. Hollman played the beautiful romance, op. 51, in the most soulful manner, and also the "Allegro Appassionata," accompanied by Mr. F. A. Sewell. In response to emphatic demands for more he returned and played the lovely piece entitled "Le Cygne" to the composer's accompaniment. Dr. Saint-Saëns chose for his solo his wonderfully brilliant and effective fantasia on ballet airs from Gluck's "Alceste," which he

a very graceful mood, and it is withal thoroughly characteristic. The first movement contains some lyrical writing for the stringed instrument; some fanciful variations on a somewhat Brahms-like theme are followed by an expressive romanza, and the work ends with a spirited allegro worked up to a brilliant close. The performance was received with the greatest enthusiasm by the very large audience, and there is no doubt that the sonata will be a welcome addition to the list of violoncello music. Dr. Saint-Saëns' earlier sonata in C minor came at the end of the program, and the remaining numbers were his "Alceste" caprice, which he played himself, and his romances, op. 51, and "Allegro Appassionata," for violoncello, which M. Hollman played to the accompaniment of Mr. F. A. Sewell.—London Times.

Yesterday afternoon at the above hall, M. Hollman under the direction of Messrs. Ibbes and Tillett, gave a Saint-Saëns recital, at which that eminent French composer made what is to be his only appearance in London for the present season. Together they played for the first time here Saint-Saëns' second sonata in F major, op. 123, for piano and violoncello; it need scarcely be said that the

# PERCY HEMUS

BARITONE

THE CAMERON

126th St. and  
St. Nicholas Ave.  
NEW YORK CITY

PHONE, 2010 HOLLINGSIDE

SIGISMOND

STOJOWSKI

Head of the Piano Department, New York Institute of Musical  
Art, accepts a limited number of engagements. Address

HENRY WOLFSOHN, 131 E. 17th St., New York

GEORGE



HAMLIN

European Tour

American Tour

September  
to JanuaryJanuary to  
June, 1907

ADDRESS FOR TERMS AND DATES

Berlin, Germany  
Concert-Direction  
HERMANN WOLFF  
Flottwell St. 1New York  
HAENSEL & JONES  
545 Fifth Avenue  
Exclusive Agents for  
America and Canada

# Mme. NIESSEN STONE

MEZZO SOPRANO  
CONCERTS, RECITALS, ORATORIO

ADDRESS:

HENRY WOLFSOHN

131 East 17th Street  
NEW YORK



## COLUMBUS.

COLUMBUS, Ohio, September 2, 1906.

A splendid new three manual Felgamaker organ will be dedicated in Broad Street Methodist Church on Sunday, September 23. The organist and choir director is Mrs. Wilbur Thoburn Mills; Alice Turner Parnell, late of London, England, soprano; Elizabeth Thompson Wilson, contralto; Frank Beck, tenor, and Anthony Ruppersberg, bass.

The Orpheus Club may do active work the coming season. For many years this club was one of the first male choruses of the Middle West. For the past two years the members have been inactive, though the organization has been kept intact.

Tod B. Galloway's songs will be a feature of Alfred Rogerson Barrington's first song recital, which will take place soon.

John Duss' band begins a week's engagement in Memorial Hall this afternoon with a matinee. Tuesday morning Mr. Duss will give a lecture recital on "Instrumentation" to the active and associate members of the Women's Music Club.

The music teachers are rapidly returning to their studios and confidently expect a fine season. There are several new teachers in the field, the most important of which are Elizabeth Rindsfoos, who locates on Highland street, not far from the State University. Miss Rindsfoos has recently returned from Berlin, where she was two years under Heinrich Barth and four with Carreño, the last three one of Carreño's "forerunners."

Alice Turner Parnell, dramatic soprano, late of the Royal College of Music, London, has opened a studio in the Grand Opera House building. Associated with Mrs. Parnell is Jessie Pontius, who teaches piano, harmony and theory of music.

Mr. and Mrs. Edward Schirner have just come here from Leipzig, this having been Mr. Schirner's boyhood home. Mr. Schirner has been in Germany teaching piano for about eighteen years, the last nine years maintaining a studio in Leipzig. Seven years ago Dorothy Lethbridge, only sister and ward of Sir Wroth Lethbridge, of London, went to Leipzig with her governess to study German and piano. She chose Edward Schirner for her piano teacher, and he

has developed her until she is a very brilliant young pianist. A few months ago Mr. Schirner and Miss Lethbridge were married in London and at once started for America to visit Mr. Schirner's relatives and see the country. A number of propositions have been made to Mrs. Schirner—who will be known on the concert stage as Dorothy Lethbridge—to tour America as a concert pianist, some one of which she will doubtless accept. She has youth, beauty, unusual talent, education and a splendid old English family background. Success has been spelled in capital letters, with much less capital.

Holy Rosary Church will soon have a new Hutchings-Votey pipe organ. Father Francis Howard, pastor of Holy Rosary Church, will give a lecture recital in Memorial Hall early in 1907, relating the history of the music of the Catholic Church. The illustrations will be the Gregorian chant, motets, the Marcelli Mass, Pergolesi's "Stabat Mater" and such famous compositions.

Arthur Kellogg, the young composer, has written several good things during the vacation.

ELLA MAY SMITH.

## Hermann Klein in Canada—His Season.

After a successful summer at Chautauqua Assembly, N. Y., Hermann Klein is enjoying a holiday in Canada. Mr. Klein's work at this popular summer school on beautiful Lake Chautauqua surpassed all records in the vocal department. New studios are to be erected for next year. Mr. Klein will return to New York about September 17, and will begin his sixth season here October 1.

The recent death of Manuel Garcia recalls the letter written by the maestro in 1891, when Hermann Klein came to live in New York. In this letter Garcia declared Klein to be fully competent to impart to American students the high vocal traditions which he himself had taught Klein during a period of four years in London. The important feature of Mr. Klein's coming season will be the further development of the system of teaching grouped voices. This system was suggested by Jean de Reszke's plan of taking four pupils per hour and giving 15 minutes' instruction to each, but Mr. Klein goes further, and includes in each group only voices of the same caliber. Mr. Klein adopted this system at Chautauqua with highly beneficial results. Pupils can thereby obtain not only adequate individual instruction, but profit by hearing the lessons given to singers of their own class of voice.

## SAMAROFF'S TEACHERS.

The success of a young artist is sure to be followed by a number of unwarranted claims for the credit of having "made" him or her, as the case might be. Olga Samaroff, the brilliant young pianist, has not been without such experience, and for this reason it is well to know who her teachers have been.

Her first teacher was her grandmother, who taught her from the time she was three years old until she was nine. Then for four months she studied with Constantine von Sternberg, of Philadelphia. At this time she was taken to France and put in a convent. In Paris she studied with the elder Marmontel and with Widor, and on her entrance into the Conservatoire she went into the class of Delaborde, with whom she worked until she left that institution. It is an interesting fact that she is the only American woman that has ever been admitted to the piano classes of the Conservatoire and that the only other native born American who has been admitted to the piano classes is Edward A. MacDowell. Calixa Lavallée, who is registered as an American in the records of the Conservatoire, was a Canadian by birth.

The summer and autumn of 1900 she spent in Washington and during that time she took a number of lessons of Ernest Hutcheson, of the Peabody Institute, of Baltimore. On her return to Europe she went to Berlin and there she studied with the late Ernst Jedliczka. The great bulk of her work was done with the elder Marmontel, Delaborde and Jedliczka.

## Mrs. Henry Smock Boice Hou e.

Mrs. Henry Smock Boice arrived home from a pleasant vacation passed up in Minnewaska, Ulster County, N. Y., and reopened her studio on September 8. The outlook for a fine class is excellent, and as usual Mrs. Boice has a number of pupils with beautiful voices. In her teaching Mrs. Boice inspires her pupils with some of her own enthusiasm for art study. During the autumn and winter Mrs. Boice will have musicales from time to time, as has been her custom heretofore. A number of very successful choir singers were eager to resume their lessons with this accomplished teacher.

## Ida Hjerlied-Shelley in Stockton.

Ida Hjerlied-Shelley resumed her teaching at her studio in Stockton, Cal., September 5. Miss Shelley anticipates a successful season.

# TRANSCONTINENTAL TOUR

## SEASON 1906-7

Direction: **HENRY WOLFSOHN**

121 East 17th Street  
NEW YORK

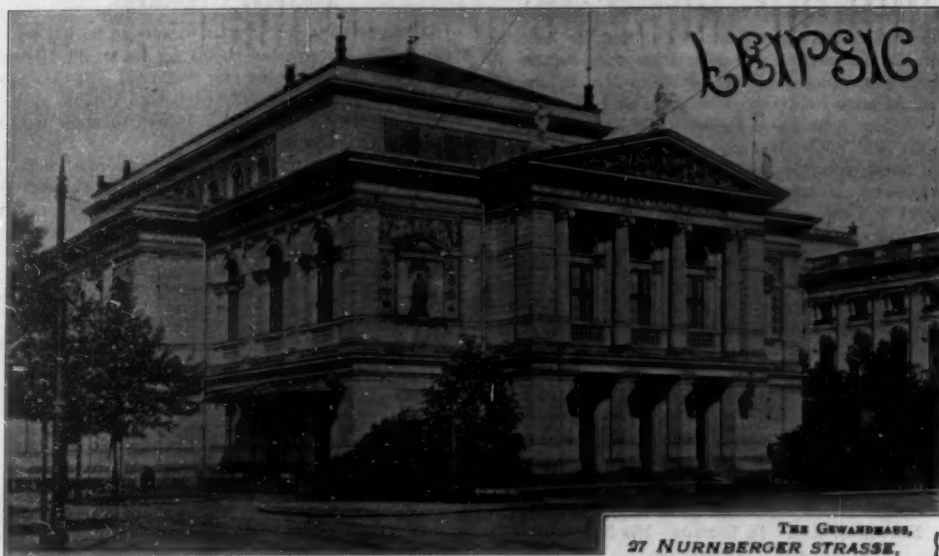
Moriz

Rosenthal

NOV.—DEC.: Eastern District including  
**BOSTON SYM. ORCHESTRA**  
Four appearances  
**PHILADELPHIA ORCHESTRA**  
Six appearances  
**NEW YORK SYMP. ORCHESTRA**  
Two appearances

JANUARY: Middle West  
FEB.—MAR.: California and Northwest  
APRIL: Middle West and East

WEBER PIANO USED



THE GEWANDHAUS,  
27 NURNBERGER STRASSE,  
LEIPZIG, AUGUST 28, 1906.

The fact is becoming generally well known among musicians that the little cities of Markneukirchen, Schöneck and Klingenthal, in the southwest corner of Saxony, have a population whose fortunes depend directly or indirectly upon the manufacture of musical instruments. Just why so much instrument making business should have taken these lovely valleys and mountains for its home is not readily apparent, for none of the woods or metals used in musical instruments are native to this locality. The woods for violin making are brought from Austria, Bohemia, Hungary, Bulgaria and Roumania. The woods for wind instruments come from East Africa and India. Those for bows are from South America and other tropical lands. The sheep gut for the manufacture of strings comes chiefly from Russia, while the metals and various necessary precious materials are assembled from every quarter of the globe. But in some manner the business began here late in the sixteenth century and it has known no interruption in the two and a half centuries since. Truly the memory of the Markneukirchnerers runneth not to the contrary.

Some weeks ago the Leipsic letter contained a review of the work of the Klingenthal training school for instrument makers. This week it is the privilege to report on a similar municipal institution, the Markneukirchen "Fachschule für Instrumentenbauer." The music teaching in this school began in 1834, but the practical training of instrument makers began in 1878. The first few years' teaching of the present curriculum is purely musical and literary, for youth of from ten to fourteen years. The practical training in instrument making is given to youths of from fourteen to seventeen years. The industrial school is housed in the same splendid building (1892), with a branch of the common schools of the city, all under direct control of the city superintendent and supported by the municipal government. Markneukirchen has a population numbering about 8,000, requiring a total of twenty-eight teachers for all its schools. This school, combining the industrial training, has twelve teachers, of whom four give their time to the musical and industrial instruction. The present superintendent is Reinhard Theodor Göhler, an uncle of Dr. Georg Göhler, director of the Leipsic Riedel Verein. The present attendance upon the music study of the preparatory school is 120. Sixty more are engaged in the actual work of instrument manufacture.

The municipality of Markneukirchen has not often found it necessary to provide for students without means, but it arranges free scholarships for resident youth who may be in particular need of such help. There is also a system of awarding helpful premiums to students who show themselves especially entitled to such rewards. The tuition for the different years is gauged according to a number of circumstances, such as the residence or non-residence in Markneukirchen, the Kingdom of Saxony, or entirely outside the German Empire. The amount paid during the preparatory music years is from 6 to 12 marks annually. For the industrial classes the highest tuition is 200 marks for foreigners whose parents do not reside in this city. When such foreign parents reside here their youth pay 40 marks, and under certain conditions no more than 12 marks. In 1898 the municipality issued a special pamphlet for the regulation of the school workshop. This pamphlet states that the necessary materials for the shop are provided by the directory, though students who participate in the work pay 10 marks per year besides the usual tuition fee. Such instruments or parts as the student has made during the term become his property upon leaving the institution.

The last annual examination, concert and commencement exercises of the Markneukirchen School, held March 30, April 1, 2 and 6, resulted in the graduation of eighteen students of the preparatory school and sixteen of the training school. The annual concert was given in the school hall April 1 by the orchestral class, the brass and woodwind band and numerous solo instruments, such as wald horn, cello, zither, clarinet and tenor horn. The orchestra performed the Nicolai festival overture on "Ein feste Burg," a potpourri from "Der Freischütz," and a march by Von Blon. The wind band played Kellar-Bela's "Rakoczy" overture and Latann's "Frei weg" march. The orchestral division was under the usual direction of City Music Director Carl Gottlob Sachs, who has been an instructor in the school for thirty-seven years. The other division was under the direction of the regular instructor, Josef Hofmann, who has been active in the school for four years.

During the present visit to the community permission to hear a rehearsal of the orchestral class was kindly granted.



**ERNEST HUTCHESON**

GREAT  
AUSTRALIAN PIANIST

NOW BOOKING  
SEASON 1906-1907  
Address J. E. FRANCKE  
STEINWAY HALL, NEW YORK



**BERTHA HARMON**

DRAMATIC SOPRANO  
MUSICALES, ORATORIO, OPERA  
CONCERT, SONG RECITALS  
Solist with Walter Damrosch  
Tour United States and Canada Forty Parallel  
Concerts.

Direction: J. E. FRANCKE Steinway, Hall, New York

FRIEDA

**STENDER**

SOPRANO

ORATORIO-CONCERTS-RECITALS

Management: R. E. JOHNSTON, St. James Building, New York

**BERTRAM SHAPLEIGH**

New Compositions  
A NIGHT IN KAMTCHATKA  
Dramatic Ballad for Baritone with orchestra or piano-  
forte accompaniment. Fitton's Song. A Cycle of seven  
songs for one or two medium voices with piano-forte ac-  
companiment.  
Published by Breitkopf & Härtel, 11 E. 14th St., N.Y.



**VICTOR HARRIS**

TEACHER OF SINGING in all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing  
Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Morris Black, Miss Martha Miner, Miss Ethel Crane, Miss Feilding Roselle, Mrs. De Wolf Hopper, Mrs. Julie Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mrs. Katharine Heath, Miss Ethel Little, Miss Mabel Strock, Miss May P. Mitchell, Miss Louise Mundell, Miss Edythe B. Lott, Mr. MacKenzie Gordon, Mr. Julian Walker, Mr. Eugene Cowles, Mr. Frank Croston, Mr. Edward Barrow, Mr. Frederick Martin, Mr. Wm. G. Stewart and Mr. Glass Hall.

Telephone: 6120-38th

Studio: THE ALPINE, 55 West 33d St., New York City



**JOSEPH HOLLMAN**

THE GREAT 'CELLIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th St., New York

**RUTH LYNDY DEYO**

CONCERT PIANIST

In America from November until March  
For Dates, etc. etc., Address J. E. FRANCKE, Steinway Hall, New York  
STEINWAY PIANO USED

**J. VAN BROEKHOVEN**

VOICE CULTURE

148 West 47th Street, New York City  
AUTHOR OF THE VAN BROEKHOVEN NEW VOCAL METHOD.  
Based on his discovery of the Functions of the Vocal  
Organs. Obtains the greatest extension of vocal range, greatest  
volume and ease of tone production. No experimenting. Quick  
and lasting results. Teacher's course. Illustrated pamphlet. Dem-  
onstrative lectures, with mechanical illustrations.  
Dr. Hugo Riemann, of Leipsig, says: "J. Van Broekhoven's  
work on the Tone Producing Functions of the Vocal  
Organs is striking and new. It is a noteworthy progress in the  
formation of the vocal registers."

**HUGO HEERMANN**

For CONCERTS, RECITALS, Etc.

Address HENRY WOLFSOHN

131 East 17th Street, New York

**Concert Direction AD. HENN**

EUROPE'S GREATEST MUSICAL BUREAU.

GENEVA (Switzerland).

Cable Address: HENN, Geneva

Engagements with Musical Societies. Concerts and  
Tours arranged. Agencies undertaken.

Concert Calendar for 1906 sent gratis and post free on application



As is the experience with all school organizations, the instrumentation varies. On this occasion the representation was four first violins, eight second violins, one 'cello, one contrabass, one flute, two clarinets, one slide trombone, one trumpet and two tenor horns to total twenty-one "men" in ages of ten to fifteen years. The practice session was for an hour. The music played was well arranged, well sounding material leaning to the popular. It was very well read and played with great verve by the embryonic Paganinis. And one could not fail to notice during the preliminary minutes of tuning up that an orchestra of boy miniatures makes just about as much noise as the Gewandhaus. It is one more instance of youthful enthusiasm getting in its deadly work.

On a following evening it was my privilege to hear a regular rehearsal of the band division under Mr. Hofmann. The division numbered twenty-six players, ranging from the first years of the music study to the last years of the training department. The instrumentation for the evening happened to represent four clarinets, one flute, one first and one second piston trumpet, two second and two third trumpets, a first, second and third tenor, one slide trombone, two tubas, bass and snare drums and traps. Mr. Hofmann reports that neither oboe nor bassoon has been represented in the school during the four years of his work here, but probably he will be able to enlist these in time.

The band played Conradi's operetta overture "Berlin, wie es weint und lacht," also "Erik's Gang" and the "Coronation" march from Edmund Kretschmar's opera "Die Folkunger." The routine here was superb and the youth were beginning to play with much attention to tasteful interpretation. It was surprising to hear how much tone was produced at the occasional crescendos. The fact that the plaster remains intact on the walls is ample testimony to the skill and foresight of the architects. It will be recalled that the walls of Jericho were once put out of commission at the blast of a ram's horn; but that was under different circumstances, now that we come to think of it.

Bad Elster is an institution under the control of the kingdom of Saxony and is only 8 kilometers distant from Markneukirchen. Prof. Arno Hilf, of Leipzig, is one of the many who make the resort a summer home. Sunday afternoon the newspaper man assumed the risk of barking his shins or losing the way, and walked over the mountains to Bad Elster in order to spend a few hours with the violin virtuoso. The professor plans to give a series of four quartet concerts in the Leipzig Kaufhaus, beginning late in October. Other members of the quartet are the violist Unkenstein and the brothers Wille, representing respectively the second violin and 'cello of the organization. Early in August Hilf gave a concert in Bad Elster for the benefit of the Dresden branch of the Albert Verein of Saxony. The Bad Elster Orchestra was the accompanying body and a comfortable sum was realized for the Verein.

### LILLIAN VERNON WATT

**SOPRANO**  
CONCERTS, ORATORIO  
Clarendon Hotel, NEW YORK CITY



### Faelten Pianoforte School

CARL FAELTEN, Director  
Professional Training for Pianists and Music Teachers. Send for free booklet on the Faelten System Tenth Season.  
30 Huntington Ave., Boston



Katharine  
Cordner

**Heath**

**SOPRANO**

MANAGEMENT

Henry Wolfsohn

131 East 17th Street

Personal Address  
121 WEST 71st STREET  
TEL 1011 COLUMBUS



MARKNEUKIRCHEN MUNICIPAL SCHOOL.

Established 1834, for the study of music and of instrument making. The photograph was kindly furnished by book-dealer Betschneider, of Marienkirchen.

The movement of American visitors in Europe continues, though chiefly toward America. Bruno Oscar Klein sailed August 25 on the Holland-American Noordam, and will have reached New York before the arrival of this letter. Karleton Hackett and party started toward Chicago just at the time of the arrival of their friends, Mr. and Mrs. Glenn Hall, in Leipzig. Mr. and Mrs. Hall intend to remain for some weeks in Leipzig.

The young 'cellist, J. H. Stettner, of Dayton, Ohio, has been spending a few days in Leipzig on his way from Vienna to Brussels, in which latter city he will resume study.

EUGENE E. SIMPSON.

### The Eighth Wonder.

Largo—Why is the crowd staring at that man? Is he a freak?

Lento—Same thing. He's an American composer who sold one of his pieces to a publisher.

### Hamlin and the Mendelssohn Choir.

George Hamlin, the American tenor, has been engaged for the four concerts with the celebrated Mendelssohn Choir of Toronto, Ont., in Toronto and New York. The choir, which will be accompanied by the Pittsburgh Orchestra, will give three concerts in Toronto, February 4, 5 and 6, and one in New York, February 12.

## CLIFFORD WILEY

**BARITONE**

THE LUCERNE, 301 W. 79th ST.

A B. Chace Piano Used

'PHONE 2748 RIVER

## BERRICK VON NORDEN

**TENOR**

WITH THE CALVÉ TOUR

Season 1905-6

Management of ALBERT B. PATTOU, 36 East 33d Street, New York

## RICHARD T. PERCY

Diction and the Use of the Voice

IN SOLO AND ORATORIO

ROOM 1201 CARNEGIE HALL, NEW YORK

## E. JOHNSON

**TENOR**

Management  
HENRY WOLFSON, 181 E. 17th St.

## MME. BIRDICE BLYE

**PIANIST**

Address 5328 Washington Avenue, Chicago

AUGUSTA

Steinway Piano Used

## COTTLOW

MANAGEMENT  
J. B. FRANKS—STEINWAY & SONS, New York  
Personal Address, 31 West 100d Street, New York  
ALMAN BARRETT & CO., 344 Michigan Ave. Chicago  
Western Representatives.

## SPENCER

**CONTRALTO**

304 West 94th Street  
PHONE: 908 RIVER  
Management: HENRY WOLFSON

# ERNEST SHARPE

SONG RECITALS—CONCERTS—MUSICALES.

Residence-Studio, 74 Commonwealth Ave., Chestnut Hill (Boston), Mass.

## PARIS NOTES.

PARIS, August 27, 1906.

Harold Bauer is back in Paris, none the worse for the duel which was not fought by himself and Pablo Casals in Spain. Both artists are courageous musicians, but an opportunity to display their prowess and their fighting capacity was not afforded them, owing to a lack of sufficient cause shown.

The death is also announced of Alfred Stevens, the famous French painter, who expired here at his home. Five years ago, says the Temps, he fell and injured himself severely. He never recovered, and a sort of paralysis set in which prevented his exerting himself in any way. Alfred Stevens was born at Brussels on May 11, 1828. He was the brother of Joseph Stevens, the animal painter. At first he studied in the atelier of Navez, and then came to Paris with the painter Roqueplan and entered the Ecole des Beaux-Arts, where he became a pupil of Ingres. He himself estimated that he had painted over 3,000 pictures. He was a Commander of the Legion of Honor.

Herman Arenson, a high voiced tenor from New York, passed through Paris on his way to Milan, where he will prepare for a career in opera.

William Thorner, a profound bass singer—or, more elegantly, a "basso profundo"—announces that he is prepared to make a successful debut in grand opera, singing the leading bass roles.

News was received in Paris yesterday announcing the sudden death of Elizabeth Sheehan in Atlanta, Ga., from heart failure. Mrs. Sheehan at one time visited her daughters here, Leonora Raines, a newspaper correspondent; Margaret Claire Sheehan, the brilliant soprano, and a younger daughter, a pretty girl, who is studying art in this city. Mrs. Sheehan was prominent in the social and religious life of her native city.

The Milan Municipal Council has voted an annual subvention of 75,000 francs during nine consecutive years to the opera of La Scala.

A correspondent writes to inquire whether plays are being given at Orange and Champigny, near Paris, in the open air theaters or elsewhere in France, when, at what hour, etc. This information appeared in the Paris letter of THE MUSICAL COURIER, issue of August 15.

This is about all the musical news gatherable, or worth writing about during these last days of August.

DELMA-HEIDE.

## More Artists for the Worcester Festival.

The Worcester Music Festival management has engaged sixteen artists for the forty-ninth annual festival, October 2 to 5. The newest engagements are Tom Daniel, of New York, bass, for Handel's "Israel in Egypt," Wednesday night, and Grace Preston Naylor, contralto, who will sing an aria at one of the afternoon symphony concerts. There are thirteen vocal artists, headed by Mlle. Parkina, soprano, protégée of Melba, and Louise Homer, contralto. Olga Samaroff, pianist, will play Friday afternoon. Timothée Adamowski, violinist, will play with the Boston Symphony Orchestra, Thursday afternoon. Bessie Bell Collier, violin pupil of Franz Kneisel, will play a solo, artists'

**HASLAM**

PROFESSEUR DE CHANT

POSE TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT

Direct Communication with European Managers

2 Rue Maleville (Parc Monceau), - Paris

**KARL von STEEGE** Professeur de Chant

16 Rue d'Armalie (Avenue Carnot), Paris.

Répertoires in French, German and English

Lieder a Specialty.

**CHARLES W. CLARK**

Cable Address

SWEETWILL

PARIS

12 Rue Léonard de Vinci

**F. de FAYE-JOZIN**Officier de l'Instruction Publique  
Premier Prix du Conservatoire de Paris.

Interpretation of French Songs a Specialty

LESSONS IN PIANO AND COMPOSITION

117 Rue St. Lazare, Paris, France

**OSCAR SEAGLE**

(PUPIL OF JEAN DE RESKÉ)

BARITONE. VOCAL INSTRUCTION.

MUSICALES—RECITALS—ORATORIO.

25 RUE MADAME, PARIS.

night, Friday. The artists' night vocalists are Mlle. Parkina, Mme. Homer, Emilio de Gogorza, baritone, and Daniel Beddoe, tenor. The works to be given are: Handel's oratorio, "Israel in Egypt," Wednesday night, and Brahms' "Song of Destiny" and Verdi's "Manzoni Requiem," Thursday night.

## RESULTS OF VAN BROEKHOVEN'S METHOD

Evie Sherman has had a very unusual experience in the cultivation of her voice. She was originally a female baritone with a very coarse, manly quality, having a short range of an octave and four tones, from E on third space in the bass clef to B on the third line on the treble clef. She had no medium tones. Above her highest male tone, she had no musical tones. The four tones from B to E of her higher range were a very thin falsetto quality, absolutely useless alongside of her lower male tones. She became the pupil of J. van Broekhoven, author and teacher of the "Van Broekhoven New Vocal Method," and within the period of a year her voice was completely changed by submitting to the careful training of Mr. Broekhoven's



EVIE SHERMAN.

new method. Mr. Broekhoven's first efforts were directed toward the subduing of the coarse male quality of the lower tones. After this came the production of the new medium register, reaching from F on the first space to F on the fifth line of the treble clef. Finally the complete alteration of the upper falsetto tones into a full and powerful head register. So that in less than one year's course of vocal training under Mr. Van Broekhoven's instructions Miss Sherman's voice has developed into a beautiful, rich, mellow and powerful alto, with an even range of two octaves and four tones.

Another case in evidence of the value of the Van Broekhoven vocal method is that of George J. Zwick, who has lately been engaged by the "Sergeant Kitty" company as leading chorus singer. Mr. Zwick had originally a limited baritone voice, hardly reaching an F, when he came to Mr. Van Broekhoven for vocal instruction. Mr. Zwick was unable to take a regular course, and took but ten lessons, in which was given some of the fundamental principles of the new vocal method. By the application of these vocal principles Mr. Zwick has developed his voice by his own efforts, so that now he sings a robust A above the staff with ease and comfort, with a full head tone quality.

The following extract concerning Miss Sherman is from the Denver, Col., Daily News:

During the first rehearsals of the Daly Musical Company, there was a wonderful note that every now and then drifted out of the chorus. Among the fifty singers it was difficult at first to place the singer and the voice, which persisted in rising above all the

others, but finally Evie Sherman, who had taken her place midway in the second line of the chorus, was found to be the singer. What a girl with such a voice is doing in the chorus is a mystery to every one but Mr. Duff, who says that it should be the aim of every manager and producer to have as many solo voices in the chorus as he can afford to pay for. Miss Sherman has a deep, velvety contralto which seems to spring from a limitless source; it is one of those enfolding voices that every mother should have when singing a lullaby, as well as being full of dramatic fire.

## RETURN OF G. MAGNUS SCHÜTZ.

That admirable baritone, G. Magnus Schütz, who has been a resident of Seattle for several years, has returned to New York to teach and sing. In the far West he was very successful, both as a concert singer and a voice trainer. Mr. Schütz has given many recitals and lecture-recitals in Tacoma, San Francisco, Seattle, Spokane and other cities along the Pacific Coast.

Recently the singer repeated one of his musical lectures before a fine audience in Tacoma, and the music critic of the Tacoma Ledger was moved to write:

The popularity of G. Magnus Schütz, instructor of singing at Whitworth College, and the leading baritone of the city, was fully attested Wednesday evening when the Library Hall, Whitworth, was crowded with friends to hear him in the first lecture recital of the year. Mr. Schütz appeared in a role not especially easy for a singer, giving a short talk on the necessity of enunciation, and setting forth the principles of careful articulation in a simple, clear manner that served to introduce his audience to the various features of the program which followed. After a brief statement regarding enunciation, Mr. Schütz spoke of the annoyance common in the experience of all occasioned by careless articulation on the part of singers. Mr. Schütz spoke earnestly for the full understanding of the words of song or opera.

"All the great oratorios," he said, "were inspired by the text of the Holy Scriptures. Schubert was inspired to write his beautiful songs by good poems which from time to time came before his eyes. As singing is the highest expression in music of the emotions of the soul, we must certainly go to the words for our full understanding. If the composer and the singer are inspired by the text, where is the audience to get inspiration in case he does not enunciate and articulate distinctly? There is no need of any one speaking or singing words so indistinctly that we cannot understand them, and a few minutes' practice each day in the manner I shall describe will bring them to a point in speech and song that will enable them to be understood as far as their voices will carry." "The Monotone," by Cornelius, was Mr. Schütz's first number. It was sung as an illustration of the points he had just made, and served the double purpose of being a delightful musical selection and an object lesson in distinct speaking of words. The entire program was a joy, both in the choice of numbers and their delivery.

After his first appearance in Spokane, the Spokesman Review, of that city, thus compliments his work:

Mr. Schütz has a rare voice, deliciously sweet and warm and rich in "Evening Song" and "Serenade," and vigorous, virile and full of fire in such selections as "Toreador," from "Carmen," and "The Grenadiers," by Schumann. He has an easy stage presence, sings without apparent effort and with such clearness of enunciation as makes every number intelligible to the veriest layman of his audience. Three languages were included in the numbers of the brief program last evening, and whether he sang in English, Italian or German the music was equally pleasing, and the sentiment of the song was apparent even though the tongue was foreign. The musical critic would have said that he had a faultless method of tone production and emission, artistic conception and interpretation and clearness and precision of attack, but he who loves music for music's sake and who knows naught of technic would have said that the singing of Mr. Schütz reached the soul and thrilled it, and more could not be said.

Mr. Schütz believes that New York affords him the best field for the exercise of his activities, and this city he purposes to make his permanent home.

**King Clark Studios**

8 Rue Bugeaud, Paris

(NEAR PLACE VICTOR HUGO)

Cable Address: FRANK, PARIS

SINGING, ACTING, RÉPERTOIRE

DIRECTION OF

**FRANK KING CLARK**

Address GEORGE L. BACKUS, Secretary

PREPARATION of SINGERS FOR OPERA and CONCERT

Specialty: Wagner and Song Repertoire in German

MR. EDWARD FALCK, formerly conductor of Opera, Grand-Ducal Court Theatre, Karlsruhe

Address, Care of Paris Office, Musical Courier

**WAGER****SWAYNE**

Pianists Prepared

for

Public Appearances

29 Rue de Prony, (Parc Monceau), Paris

VOICE

SINGING

ALL ABOUT THEM

Twelve years' stage experience—Opera—Concert

**GEORGES CHAIS**

8 Rue Gounod, Paris



## A GREAT TENOR IN

## OPERA AND ORATORIO.

The other day, the Paris representative of THE MUSICAL COURIER happened to visit the studios of Frank King Clark, where he had the pleasure of listening to some remarkably good singing by several young artists, notably a dramatic soprano, member of the Grand Opéra. On passing out of the house he encountered John Braun, a very tall American tenor, whose serious and manly bearing he had observed on other occasions and whose excellent voice and intelligent style of singing had repeatedly claimed critical attention and been noticed in the columns of THE MUSICAL COURIER. Being aware that Mr. Braun was contemplating a trip to America soon, your scribe thought the present opportunity a propitious one for an interview on the subject, and there, in the privacy of the secretary's office, the following conversation took place between the tenor John Braun and THE MUSICAL COURIER man:

"You are about to return to America, Mr. Braun, to continue your public work in that country, are you not?"

"Yes; for some years past I have done oratorio and concert work in a semi-professional way and it is not until this year that I am able to devote my entire attention to public work. Perhaps it would interest you to look over my list of oratorios? As near as I can remember, the oratorios that have either been studied or sung publicly, are: 'Messiah,' 'Elijah,' 'The Creation,' 'The Seasons,' 'Jephtha,' 'Acis and Galatea,' 'Samson,' 'Judas Maccabæus,' Bach's 'St. Matthew Passion,' Bach's B minor Mass, 'Israel in Egypt,' 'Stabat Mater' (Rossini), 'Ancient Mariner,' 'Samson and Dalila' (Saint-Saëns), 'The Redemption,' 'Damnation of Faust,' 'Dream of Gerontius,' 'Holy City' (Gaul), 'Requiem Mass' (Verdi), Beethoven's 'Ninth' symphony, 'Phoenix Expirens' (Chadwick)."

"Of course, you have a repertory of songs?"

"Well, Schubert, Schumann, Brahms and Franz songs have been old acquaintances since boyhood, and, of course, I sing the newer things of the German school. The better composers of the French school are familiar, such as the songs of Saint-Saëns, Fauré, Massenet, Chabrier, Du Parc, etc."

"How about American songs?"

"Like every American worthy the name, I know the better American song literature and sing it—not merely because it is American, but because much of it is very good music. I want also to add that English is a good language to sing in."

"Now, Mr. Braun, what have been your studies in the operatic field?"

"The study of operatic roles has always had a fascination for me, and while my predilection is entirely for the concert and oratorio field, I will give you a list of operas I am familiar with. Some of these are memorized and several have been sung in concert form."

The list includes: 'Faust,' 'Romeo and Juliet' (Gounod); 'Werther' (Massenet); 'Carmen' (Bizet); 'Aida' (Verdi); 'Freischütz,' 'Euryanthe' (Weber); 'Lohen-

grin,' 'Flying Dutchman,' 'Tannhäuser,' 'Die Walküre,' 'Siegfried,' 'Parsifal' (Wagner).

"But, Mr. Braun, there is quite a formidable list of Wagner operas here; how does this come about?"

"They have always interested me and this liking has been strengthened by the further study of several of the works at Bayreuth under Kniese (now deceased), and Beidler. Madame Wagner was good enough to extend to me an invitation to work in the school."

"You have evidently spent considerable time in study; with whom have you worked?"

"In America my principal work was with Isidore Luckstone. On this side I have worked with Stockhausen in Frankfurt a-M.; then, last year with Jean de Reszké here in Paris; after that, and up to the present time, with Frank King Clark, also in Paris."

"Please give me your impressions of the relative value of the American and the foreign teacher of the voice?"

"Well, if you assume that the placement of the voice, the purely technical side of singing is of first importance, then I favor the American teacher, whether he be found in America or here in Europe. There are, of course, some good European teachers of the voice, but to my mind the odds are in favor of the American who is familiar with his subject, who has the faculty of keen perception, who is resourceful and conscientious. These qualifications naturally limit the field of good people. The field is already limited, but the average American is more liable to possess the qualities than the average European."

"When it comes to the purely æsthetic side of singing there may be a different story to tell, as there are to be found on this side a large number of men splendidly equipped for coaching, interpretation, etc. My own experience is, however, that the singer should have his vocal forces well in hand before placing himself in the hands of a coach."

"What appearances have you had?"

"My appearances? They have been confined to oratorio, concert and song recital, though I have been soloist for several orchestras, including the Philadelphia Symphony Orchestra."

"What are your immediate plans, Mr. Braun?"

"To return to America in September and engage in oratorio, concert and song recital work the coming season. I shall be glad to see my native land again after a long absence, and know that I will find there a continuance of the progress, musically speaking, which I have always noted on returning home to America."

Mr. Braun sings equally well in French, German and English.

DELMA-HEIDE.

PARIS, AUGUST 16, 1906.

## Answer to C. H.

"C. K.," who wrote to THE MUSICAL COURIER regarding free libraries in New York where musical scores may be studied, is referred to the Lenox Library, on upper Fifth avenue.

## Neitzel's Celebrated Colleagues.

The close affiliations of time and place which bind celebrated musicians together during the early days of their struggles are often obscured when later they come to America as full-fledged virtuosos. They are always thought of as having stood on an individual pinnacle of fame, apart from all competitors. A review of the life of the celebrated Dr. Otto Neitzel, concert pianist, who will give a series of lecture recitals later in the season in the principal cities of the United States, reveals some of the former lines along which the destinies of great pianists are laid. For several years Neitzel resided in Strasburg, where he had accepted a chair in the municipal conservatory and also became director of the Musical Art Society. Later on he resigned this conductorship to become musical director of the theater. During this time his fame had penetrated to Moscow, from whence the great Nicholas Rubinstein, brother of Anton, wrote, inviting Neitzel to come to that city and become a member of the faculty of the Imperial Conservatory of Moscow. But the nature of his engagements at Strasburg prevented the possibility of leaving that city, although Neitzel was strongly attracted by the quality of both Russian music and literature. Several years later, when the term of his engagements expired, Neitzel accepted the Moscow professorship, but Nicholas Rubinstein was no longer alive to welcome him to the coterie of celebrated artists who resided in the old Russian capital. Curiously enough, his competitor for the Moscow professorship was Pugno, and his successor at Strasburg Paderewski.

## Richard Burmeister in Berlin.

Richard Burmeister is now settled in his Berlin apartments at No. 2 Landgrafen Strasse. After sailing from this country on July 18, Mr. Burmeister had a delightful visit at Wilhelmshöhe, on Cassel, where the distinguished pianist has such congenial company as President Butler and Professor Burgess, of Columbia University, and the ladies of their households. All were enthusiastic about the beauties of Wilhelmshöhe. Mr. Burmeister is looking forward to a brilliant season in Berlin. His American pupils have followed him there from Dresden. The pianist will make his first appearance with the Berlin Philharmonic Orchestra on January 7. While in Cassel Mr. Burmeister completed an arrangement of Liszt's "Rhapsodie Herodiade Elegiaque" for piano and orchestra, and he translated from the Polish six poems by the poet Ujejski, with musical settings by Chopin. These include the "Funeral March," one prelude and four mazurkas. These works will be performed at Mr. Burmeister's concerts this season, first in Liepsic and Dresden, and then in Berlin and Hamburg. Mr. Burmeister's arrangement of Liszt's "Concerto Pathétique" has just been published by Breitkopf & Härtel.

The Munich Kaim Orchestra will make a tour through Austria in the spring of 1907.



STEINWAY & SONS PRESENT

**LHÉVINNE**

RUSSIA'S GREATEST PIANIST

ADDRESS FOR TERMS:

ERNEST URCHS, Business Manager.

Steinway Hall, New York

SEASON 1906-7

**SCHUMANN-HEINK**

**Mme. OLGA SAMAROFF**

**GLENN HALL**

SOLOIST 1906-07

PHILHARMONIC ORCHESTRA  
NEW YORK SYMPHONY  
CHICAGO ORCHESTRA  
CINCINNATI ORCHESTRA  
PITTSBURG ORCHESTRA  
RUSSIAN SYMPHONY  
PHILADELPHIA ORCHESTRA

DIRECTION:

**HENRY WOLFSOHN**

131 East 17th St.  
NEW YORK

WILL TOUR THE UNITED STATES AND CANADA

SEASON 1906-1907

Management: C. A. ELLIS  
46 State Street, Boston

STEINWAY PIANO USED

**TENOR**

In Europe after July 1st, 1906. In America, December and January, Season 1906-07.

610 West 130th Street, New York  
Phone: 2496 L. Maratagliola.

**SAFONOFF AT THE NATIONAL CONSERVATORY.**

As THE MUSICAL COURIER announced some time ago, Wassili Safonoff, the great Russian, engaged as conductor by the New York Philharmonic Society, will be the new director at the National Conservatory, founded by Jeanette M. Thurber.

In engaging this eminent musician for America, the Philharmonic directors co-operated with Mrs. Thurber, president as well as founder of the National Conservatory of Music of America, of 47 and 49 West Twenty-fifth street, New York.

Once before, the National Conservatory had for its director one of Europe's leading musicians, the late Antonin Dvorák. But Dvorák, while without a superior among the composers of Europe, was not a trained conservatory director and organizer as the new director is. For more than a decade Safonoff has been the head of the Moscow Conservatory, which became under him one of the leading music schools in Europe, the nursery of Russia's greatest composers, singers and players. Not a few Americans have studied under him in Moscow, and they represent him as the most sympathetic and helpful of teachers—an inspired guide of whom they could say what Lenz once said of Liszt: "That in four bars of a Weber sonata he learned more from him than in years from his former good teachers."

Mr. Safonoff, who was a concert pianist before he became a conductor, will have a piano class at the National Conservatory, teaching particularly interpretation for pianists who wish to play in public. He will conduct the Conservatory Orchestra, which has supplied many members to all of the leading orchestras in America. He will also have a class for conductors, the only one of its kind in the world except Nikisch's at the Leipzig Conservatory.

Besides Safonoff, the artistic faculty of the National Conservatory includes Adèle Margulies, Leopold Lichtenberg, Eugene Dufriche, Leo Schulz, Max Spicker, Charles Heinrich, Henry T. Finck and nearly fifty other well known vocal and instrumental teachers of New York City, including, for orchestral instruments, the leading players of

the Philharmonic Orchestra. Three of the most prominent American composers—Harvey Worthington Loomis, Harry Rowe Shelley and Rubin Goldmark—were National Conservatory students. There is a Society of Alumni, of which Lillian Blauvelt is president. Last October, Mrs. Thurber received from Cardinal Gibbons an autograph letter congratulating her on the completion of the twentieth year of the National Conservatory.

**Maley Recital in Chicago.**

The following is the program that Florence Turner-Maley gave at her recent song recital, at the Fine Arts Building, in Chicago:

Wie Berührt Mich Wundersam.....Frans Bendel  
Es Liegt ein Traum auf der Haide.....Von Fielitz  
Chanson du Papillon.....Weberlin  
Cherry Ripe.....Charles E. Horn  
Shadow Song, from Dinorah.....Meyerbeer  
Si mes Vers avaient des Ailes.....Hahn  
Nymphs and Shepherds.....Parcell  
Auch Kleine Dinge.....Hugo Wolf  
Er Ist.....Hugo Wolf  
Ariette, from Romeo and Juliet.....Gounod  
Roses So Rare.....Florence T. Maley

**Concert in Aid of the Fresh Air Home.**

Bruno Huhn, assisted by Gustave Borde, the French baritone, and Louis Heine, 'cellist, gave a concert at Southampton, Friday of last week, for the benefit of the Southampton Fresh Air Home. The singer and pianist united a few days later at a recital at the residence of Mrs. Peter Wyckoff. Many leaders of the fashionable Long Island colony were present at both entertainments.

**Hutcheson Back in Baltimore.**

Ernest Hutcheson has returned to Baltimore after his triumphs in England. He will resume his work at the Peabody Conservatory in the Monumental City, and will play at many recitals and concerts during the season under the direction of J. E. Francke.

**Delia Micucci Valeri's Ability.**

Delia Micucci Valeri, the well known Italian vocal teacher of New York, formerly at 69 West Eleventh street, is now at 345 West Fifty-eighth street. She is a graduate of the Academy of St. Cecilia, in Rome, Italy, where she studied under Professors Orsini and Persickini, and later under Prof. Senatore Sparapani, the famous baritone and composer. Luigi Mancinelli, the former conductor of the Metropolitan, and Augusto Rotoli, the late director of the New England Conservatory, held her in great esteem and warmly recommended her school to vocal students. She has a score of pupils who have sung successfully in Europe and South America, and among them is her own sister, Teodolinda Micucci, of whose success in Verdi's "Luisa Miller" and in Franchetti's "Asrael" at La Scala in 1903 this paper gave at the time a full account through its Milan correspondent. When, last winter, the management of the San Carlo of Naples gave the famous performance of "Don Giovanni" in commemoration of the 150th anniversary of Mozart's birth (under the direction of Pietro Mascagni), with Signor Battistini as the Don, the Italian composer selected Teodolinda Micucci to sing the role of Donna Anna, and the music critics from all parts of Europe, who attended the performance, were unanimous in stating that Signora Micucci in that most difficult role has few, if any, contemporary rivals.

Delia Micucci Valeri teaches the repertory of both the old and young Italian schools, and has had the greatest practical experience in the correct placing and sound training of the voice—both qualities of the greatest importance to those who intend to devote themselves to the expensive career of the finished singer, whose future mostly depends upon the primordial studies. A vocal instrument, once spoiled, can hardly, if ever, be restored.

**FREDERIC MARTIN**

BASSO  
Address: 142 West 91st Street, New York  
Phone, 8565-J Riverside



Sixth New York Season Begins October 1

METHOD OF  
**MANUEL GARCIA**

From Production to Interpretation Taught  
by His Pupil

**HERMANN KLEIN**

PRIVATE LESSONS DAILY

Classes of Grouped Voices (Special Terms)  
Twice Weekly

Studio: 154 West 77th Street

NEW YORK

**DR. N. J. ELSSENHEIMER**

PIANIST. COMPOSER. CONDUCTOR.

Address all correspondence care College of Music of  
Cincinnati. CINCINNATI, OHIO

**WINKLER**  
PIANIST

# GABRILOWITSCH

THIRD AMERICAN TOUR, 1906-'07

For Dates, Terms, etc., address

**HENRY L. MASON, Mason & Hamlin Co.**  
**BOSTON**

New York Representative: H. G. SNOW, 1225 Broadway

## SAN CARLO OPERA CO.

HENRY RUSSELL, of London, Director

Ten Weeks New Orleans Opera House

Special Engagements of

**MME. NORDICA**

Alice Nielsen and the great Florenzio Constantino

Twenty-five weeks in other large cities.

**KLAW & ERLANGER, Management**

Address ROOM 8, NEW AMSTERDAM THEATRE, NEW YORK

**RUBINSTEIN'S FAMOUS PUPIL**

UNDER THE EXCLUSIVE MANAGEMENT

**HAENSEL & JONES**

542 FIFTH AVENUE

NEW YORK

WISSNER PIANO USED



# BISPHAM



PUBLISHED EVERY WEDNESDAY

BY THE

**MUSICAL COURIER COMPANY**

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1787 and 1788 Madison Square

Cable Address: "Pegujar," New York

ESTABLISHED JANUARY, 1880

No. 1381

MARC A. BLUMENBERG - - - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 12, 1906.

**OFFICES AND REPRESENTATIVES.****LONDON—**

Montague Chester, Hotel Cecil.

**PARIS—**

J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).

**BERLIN—**

Arthur M. Abell, Luitpold Strasse 24.

**MUNICH—**

Miss Marigold Etienne, care Alfred Schmid, Theatiner Strasse 34.

**LEIPZIG—**

Eugene E. Simpson, 27 Nürnberger Strasse.

**DRESDEN—**Miss Anna Ingmann, Franklinstrasse 20.  
Mrs. E. Potter-Friswell, Münchener Strasse 18.**BRUSSELS—**

Miss L. Marguerite Moore, 112 Rue Leebrouxstrasse.

**FRAGUE—**

Walter Stafford, Palackystrasse 81, III Stock.

**THE HAGUE—**

Dr. J. de Jong, office of Het Vaderland.

**CANADIAN DEPARTMENT—**

Miss May Hamilton, 89 Glen Road, Rosedale, Toronto.

**CHICAGO—**

Duncan Collins, Auditorium Building.

**SAN FRANCISCO—**

J. W. Treadwell.

**LOS ANGELES—**

Alfred Metzger, Mason Theatre Building.

**WASHINGTON, D. C., AND BALTIMORE—**

Miss Fannie Edgar Thomas, care E. F. Droop &amp; Sons, 925 Pennsylvania Avenue, N. W.

**CINCINNATI—**

J. A. Homan.

**ST. LOUIS—**

Robert Patterson Strine, Suite 5, The Odson.

**PHILADELPHIA—**

Mrs. A. G. Kaesmann, 627 Spruce Street.

**BOSTON—**

H. I. Bennett, Hotel Nottingham, Copley Square.

**BUFFALO—**

Miss Virginia Keene, 226 West Utica Street.

**COLUMBUS—**

Miss May Smith, 69 Jefferson Avenue.

**CLEVELAND—**

Wilson G. Smith, 719 The Arcade.

**INDIANAPOLIS—**

Miss Wynne B. Hudson, 919 North Pennsylvania Street.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

**BRUSSELS—**

Messrs. De Chenve &amp; Fils, 14 Galerie du Roi.

**ENGLAND—**

LONDON: F. Batson, 82 Grosvenor Street, Bond Street, W.; May & Williams, 180 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Waterloo Loop Station, Euston, King's Cross, Farringdon and Victoria Stations. LIVERPOOL: Wyman & Son, Lime Street Station. NORWICH: Railway Bookstalls. BRISTOL: Railway Bookstall. LEEDS: Midland Station. NEWCASTLE-ON-TYNE: Central Station. BRIGHTON: Railway Bookstall. SHEFFIELD: Victoria and Midland Stations. BIRMINGHAM: Wyman & Son, London & N. W. Station. MANCHESTER: Central Station.

**FRANCE—**

PARIS: Shakespeare Library, 75 Champs Elysées; Gallignani, 224 Rue de Rivoli; Brenetani, 87 Rue de l'Opéra; H. Gautier, 11 Rue d'Alsace; Librairie du Grand Hotel, Boulevard des Capucines, 3 Avenue Victor Hugo, and at all the Kiosks in Paris.

**GERMANY—**

BERLIN: Bode & Bock, 97 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 99; Georg Pothow, Kant Strasse 21; Nagel & Dursthoff, Moos Strasse 69. FRANKFURT-ON-MAIN: Railway Bookstall. MUNICH: Karl Schuler, 2 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Briennerstrasse 54, opposite the Café Luitpold. Alfred Schmid, 34 Theatiner Strasse. Otto Halbreuter, Promenade Platz 16. Richard Selling, Diener Strasse 16. (BRITISH: Ernest G. Baumer, Gottschied Str. 21a, in the Central Theatre Building. Franz Jost, of Peters Steinway; C. A. Elsom, Newmarket. DRESDEN: H. H. Bock, Pragerstrasse 12; F. Pistor, Seestraße. COLOGNE: Schmittsche, Buchhandlung, Railway Bookstall.

**HOLLAND—**

AMSTERDAM: Willem Stumpf, Jr., Muziekhandel-Spui 2.

**ITALY—**

MILAN: Carisch & Janichon, Corso Vittorio Emanuele 27. Bono Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. FLORENCE: Brizzi & Nicolai, Via de' Cerretani 12.

**SWITZERLAND—**

GENEVA: Mr. Hens, 6 Boulevard du Théâtre.

**EGYPT—**

CAIRO: News-stands.

**SUBSCRIPTIONS:**

Invariably in advance, including postage.  
Single Copies, Ten Cents.

United States	.....	\$3.00
Great Britain	.....	15s.
France	.....	31.25 fr.
Germany	.....	25 m.
Austria	.....	42 1/2 sh.
Italy	.....	31.25 fr.
Russia	.....	12 r.

Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

**Rates for Advertising on Application.**

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.  
Advertisements for the current week must be handed in by 12 M. Monday.  
All changes in advertisements must reach this office by Friday, 6 P. M., preceding the issue in which changes are to take effect.  
American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

**THE MUSICAL COURIER EXTRA.**

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
For particulars apply to SATURDAY EXTRA DEPARTMENT.

THAT creaking sound last week was the opening of the studio doors after the long vacation.

MAHLER will lead the première of his latest symphony—the sixth—at a Philharmonic concert in Leipzig next winter.

MASCAGNI has won the appeal in his case against the Lyceo, of Pesaro, which considered his contract broken when he left to go on his American tour. He can demand reinstatement or damages.

"Is opera doomed?" asks an English critic. The answer is. Yes. The last opera will be heard in the year 1979, exactly one month after the American Beethoven appears. The season of 1979 will be an eventful one in many respects, "perhaps the most brilliant our metropolis," etc.

THE season seems to be beginning later this year than is customary, for our dailies have told us nothing about Madame Melba's annual cab accident in Paris, and Madame Calvé's annual dog bite in Aveyron. Those are usually the two news items that herald the approach of the youngest musical year.

At the National Music Show in Madison Square Garden, September 19 to 27, little glass houses will be built for the piano manufacturers, so that they may be enabled to show off their instruments without disturbing each other. It will be necessary for them, under the circumstances, not to throw stones at their competitors. Perhaps that is the real object of the glass houses.

THE opera season has opened in Cologne. Among the newly rehearsed operas to be performed in that city—about the size of Cleveland or Buffalo—in addition to the usual repertory, are Cornelius' "Barber of Bagdad," Goldmark's "Queen of Sheba," to be followed by "The Magic Flute," "Czar and Zimmermann," "Der Freischütz," "Tristan and Isolde," "A basso Porto" and Richard Strauss' "Salome." Admission to any of those operas, good seats, one dollar and thirty cents, reserved; and one dollar, unreserved. American papers please copy.

THE Rev. Father Hartmann, Franciscan friar, and distinguished in Europe as a composer of oratorios, arrived in this country on Sunday, aboard the steamship Francisca, from Palermo. He will present some of his works in America, among them being "St. Peter," "St. Francis of Assisi," "The Last Supper" (Hartmann's most famous achievement) and "The Death of Christ," dedicated to Emperor William, of Germany. The composer's real name is Hartmann von an der Lan-Hochbrunn, and he is a count by birth, his family having been ennobled in Tyrol by King Leopold I in 1694.

AN Australian syndicate is endeavoring to secure Rosenthal for a tour in the Antipodes, following his American engagements this winter, and has offered him the largest sum ever guaranteed a pianist, \$1,500 per concert for fifty concerts, or \$75,000 in all. That is \$30,000 more than Rubinstein received for his famous American concerts, and \$25,000 more than Liszt was offered by the late Henry E. Abbey many years ago for fifty recitals in the United States, Canada and Mexico. Rosenthal has not yet accepted the flattering offer, but will probably do so shortly. In that event he would set sail for Australia in the late spring, after his final recital at San Francisco.

HENRY T. FINCK, one of the few living music critics with a sense of humor, writes as follows in the Saturday edition of the New York Evening Post: "Whoso bloweth not his own horn, the same shall not be blown." In his new volume, entitled 'Music and Musicians,' a London critic, E. A. Baughan, has a 'Plea for the Critic,' beginning with this sentence: 'In my brief journey through the world I have never yet met any one who has a good word to say for the critic.' To make amends for this he informs his readers that 'the true critic is the man who has had the courage to own to himself that there is something higher in being a good critic than in being the producer of second rate "works." And it requires a higher form of intelligence, a deeper and more varied insight, a more plastic imagination, and a stronger and more logical reasoning power. Most of the great literature that has lived has been in the nature of criticism, and much of it is criticism pure and simple. That there is a genius for criticism it were idle to deny.' All musical critics will agree cordially with these sentiments, and all will take the last sentence as a personal allusion to themselves."



# THE STORY OF "SALOME."

In the latest number of *Current Literature* there is a condensed version of Oscar Wilde's "Salome," which Richard Strauss has made into an opera that bids fair to rank with the greatest musical productions of all times—not even excepting "Tristan and Isolde."

If ante-season announcements made by the Metropolitan Opera are to be believed—in past years they were usually taken with a bag of salt—New York will soon hear the Wilde-Strauss "Salome" that has set agog Dresden, Leipsic, Munich and Prague, and is about to be produced in a dozen other European cities.

The story and excerpt of text are reprinted herewith, not because they are pretty or pleasing, but because they form the foundation on which Strauss built his marvelous art work. Nor is the story of Wagner's "Ring" pretty or pleasing, with its subject matter the immorality of Wotan and the incestuous relations between Siegmund and Sieglinde. However, it now is generally conceded that Wagner's cycle is a manifestation of true art. Let us not judge Strauss' theme until we hear how he has treated it—for "Salome" must be heard in order to be understood, and can no more be judged from the score (especially by critics unable to read score) than Wagner's "Nibelungen" could have been judged before it was performed.

"The opening scene," says *Current Literature*, "is a great terrace in the Palace of Herod, set above the banquet hall. Some soldiers are leaning over the balcony. To the right there is a gigantic staircase; to the left, at the back, an old cistern surrounded by a wall of green bronze. This cistern is the dungeon of Iokanaan—John the Baptist. The moon, which is shining brightly, is an important piece of stage property, for in their observations upon the moon the various moods of the different characters are skilfully portrayed. Thus to the young Syrian captain who loves Salome the moon seems 'like a little princess who wears a yellow veil, and whose feet are of silver.' His friend, the page of Herodias, fears for the life of the young captain, and his nervous temperament sees in the pale luminary 'a woman rising from a tomb. One might fancy she was looking for dead things.' To Salome, whose mind is chaste until she sets eyes upon Iokanaan, the moon appears the emblem of virginity. Herod sees in it an obscene picture of a drunken woman, while Herodias prosaically declares, 'The moon is but the moon.'"

"Salome early in the play leaves the banquet hall to escape from the lustful eyes of Herod and comes to the terrace. From the cistern is heard the voice of the prophet, and the princess, curious to see how he looks, demands that he be brought before her. The soldiers fear to obey her command, but finally she prevails upon the young Syrian captain: 'Thou wilt do this thing for me, Narraboth, and tomorrow when I pass in my litter beneath the gateway of the idol-sellers I will let fall for thee a little flower, a little green flower.' This prophet is brought and Salome is fascinated by his appearance. The prophet repels her advances harshly. Then the following remarkable scene ensues:

Salome: Thy mouth is redder than the feet of those who tread the wine in the wine press. It is

redder than the feet of the doves who inhabit the temples and are fed by the priests. It is redder than the feet of him who cometh from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral that they keep for kings! \* \* \* It is like the vermilion that the Moabites find in the mines of Moab, the vermilion that the kings take from them. It is like the bow of the King of the Persians, that is painted with vermilion, and is tipped with coral. There is nothing in the world so red as thy mouth. \* \* \* Suffer me to kiss thy mouth.

Iokanaan: Never! daughter of Babylon! Daughter of Sodom! never!

Salome: I will kiss thy mouth. Iokanaan. I will kiss thy mouth.

The Young Syrian: Princess, Princess, thou who art like a garden of myrrh, thou who art the dove of all doves, look not at this man, look not at him! Do not speak such words to him. I cannot endure it. \* \* \* Princess, do not speak these things.

Salome: I will kiss thy mouth, Iokanaan.

The Young Syrian: Ah! (He kills himself and falls between Salome and Iokanaan.)

The Page of Herodias: The young Syrian has slain himself! The young captain has slain himself! He has slain himself who was my friend! I gave him a little box of perfumes and earrings wrought in silver, and now he has killed himself! Ah, did he not say that some misfortune would happen? I, too, said it, and it has come to pass. Well I knew that the moon was seeking a dead thing, but I knew not that it was he whom she sought. Ah! why did I not hide him from the moon? If I had hidden him in a cavern she would not have seen him.

First Soldier: Princess, the young captain has just slain himself.

Salome: Suffer me to kiss thy mouth, Iokanaan.

Iokanaan: Art thou not afraid, daughter of Herodias? Did I not tell that I had heard in the palace the beatings of the wings of the angel of death, and hath he not come, the angel of death?

Salome: Suffer me to kiss thy mouth.

Iokanaan: Daughter of adultery, there is but one who can save thee. It is He of whom I spake. Go seek Him. He is in a boat on the Sea of Galilee, and He talketh with His disciples. Kneel down on the shore of the sea, and call unto Him by His name. When He cometh to thee, and to all who call on Him He cometh, bow thyself at His feet and ask of Him the remission of thy sins.

Salome: Suffer me to kiss thy mouth.

Iokanaan: Cursed be thou! daughter of an incestuous mother, be thou accursed!

Salome: I will kiss thy mouth, Iokanaan.

Iokanaan: I will not look at thee. Thou art accursed, Salome, thou art accursed. (He goes down into the cistern.)

Salome: I will kiss thy mouth, Iokanaan; I will kiss thy mouth.

Meanwhile Herod enters on the terrace, crowned with flowers. He is ill at ease, for he has slipped in the blood of the young Syrian, and imagines that he hears "the sound of mighty wings" in the air. He clumsily flatters Caesar's envoys, and exalts

himself; he insults Herodias and taunts her. All the while his eyes are riveted on the beauty of Salome. The caprice enters his head that only one thing in the world can pleasure him—to see Salome dance. After this point the climax of the play is soon reached.

Herod: Salome, Salome, dance for me. I pray thee dance for me. I am sad tonight. Yes, I am passing sad tonight. When I came hither I slipped in blood, which is an evil omen; also I heard in the air a beating of wings, a beating of giant wings. I cannot tell what they may mean. \* \* \* I am sad tonight. Therefore, dance for me. Dance for me, Salome, I beseech thee. If thou dancest for me thou mayest ask of me what thou wilt, and I will give it thee. Yes, dance for me, Salome, and whatsoever thou shalt ask of me I will give it thee, even unto the half of my kingdom.

Salome (rising): Will you indeed give me whatsoever I shall ask of you, Tetrarch?

Herodias: Do not dance, my daughter.

Herod: Whatsoever thou shalt ask of me, even unto the half of my kingdom.

Salome: You swear it, Tetrarch?

Herod: I swear it, Salome.

Herodias: Do not dance, my daughter.

Salome: By what will you swear this thing, Tetrarch?

Herod: By my life, by my crown, by my gods. Whatsoever thou shalt desire I will give it thee, even to the half of my kingdom, if thou wilt but dance for me. O, Salome, Salome, dance for me!

Salome: You have sworn an oath, Tetrarch.

Herod: I have sworn an oath.

Herodias: My daughter, do not dance.

Herod: Even to the half of my kingdom. Thou wilt be passing fair as a queen, Salome, if it please thee to ask for the half of my kingdom. Will she not be fair as a queen? Ah! it is cold here! There is an icy wind, and I hear \* \* \* wherefore do I hear in the air this beating of wings? Ah! one might fancy a huge black bird that hovers over the terrace. Why can I not see it, this bird? The beat of its wings is terrible. The breath of the wind of its wings is terrible. It is a chill wind. Nay, but it is not cold, it is hot. I am choking. Pour water on my hands. Give me snow to eat. Loosen my mantle. Quick! quick! loosen my mantle. Nay, but leave it. It is my garland that hurts me, my garland of roses. The flowers are like fire. They have burned my forehead. (He tears the wreath from his head and throws it on the table.) Ah! I can breathe now. How red those petals are! They are like stains of blood on the cloth. That does not matter. It is not wise to find symbols in everything that one sees. It makes life too full of terrors. It were better to say that stains of blood are as lovely as rose petals. It were better far to say that. \* \* \* But ye will not speak of this. Now I am happy. I am passing happy. Have I not the right to be happy? Your daughter is going to dance for me. Wilt thou not dance for me, Salome? Thou hast promised to dance for me.

Herodias: I will not have her dance.

Salome: I will dance for you, Tetrarch.

Herod: You hear what your daughter says. She is going to dance for me. Thou doest well to dance

for me, Salome. And when thou hast danced for me, forget not to ask of me whatsoever thou hast a mind to ask. Whatsoever thou shalt desire I will give it thee, even to the half of my kingdom. I have sworn it, have I not?

Salome: Thou hast sworn it, Tetrarch.

Herod: And I have never failed of my word. I am not of those who break their oaths. I know not how to lie. I am the slave of my word, and my word is the word of a king. The King of Cappadocia had ever a lying tongue, but he is no true king. He is a coward. Also he owes me money that he will not repay. He has even insulted my ambassadors. He has spoken words that were wounding. But Caesar will crucify him when he comes to Rome. I know that Caesar will crucify him. And if he crucify him not, yet will he die, being eaten of worms. The prophet has prophesied it. Well! Wherefore dost thou tarry, Salome?

Salome: I am waiting until my slaves bring perfumes to me and the seven veils, and take from off my feet my sandals. (Slaves bring perfumes and the seven veils, and take off the sandals of Salome.)

Herod: Ah, thou art to dance with naked feet! 'Tis well! 'Tis well! Thy little feet will be like white doves. They will be like little white flowers that dance upon the trees. \* \* \* No, no, she is going to dance on blood! There is blood spilt on the ground. She must not dance on blood. It were an evil omen.

Herodias: What is it to thee if she dance on blood? Thou hast waded deep enough in it. \* \* \*

Herod: What is it to me? Ah! look at the moon! She has become red. She has become red as blood. Ah! the prophet prophesied truly. He prophesied that the moon would become as blood. Did he not prophesy it? All of ye heard him prophesying it. And now the moon as become as blood. Do ye not see it?

Herodias: Oh yes, I see it well, and the stars are falling like unripe figs, are they not? and the sun is becoming black like sackcloth of hair, and the kings of the earth are afraid. That at least one can see. The prophet is justified of his words in that at least, for truly the kings of the earth are afraid. \* \* \* Let us go within. You are sick. They will say at Rome that you are mad. Let us go within, I tell you.

The Voice of Iokanaan: Who is this who cometh from Edom, who is this who cometh from Bozra, whose raiment is dyed with purple, who shineth in the beauty of his garments, who walketh mighty in his greatness? Wherefore is thy raiment stained with scarlet?

Herodias: Let us go within. The voice of that man maddens me. I will not have my daughter dance while he is continually crying out. I will not have her dance while you look at her in this fashion. In a word, I will not have her dance.

Herod: Do not rise, my wife, my queen; it will avail thee nothing. I will not go within till she hath danced. Dance, Salome, dance for me.

Herodias: Do not dance, my daughter.

Salome: I am ready, Tetrarch.

(Salome dances the dance of the seven veils.)

Herod: Ah! wonderful! wonderful! You see that she has danced for me, your daughter. Come near, Salome, come near, that I may give thee thy fee. Ah! I pay a royal price to those who dance for my pleasure. I will pay thee royally. I will give thee whatsoever thy soul desireth. What wouldst thou have? Speak.

Salome (kneeling): I would that they presently bring me in a silver charger \* \* \*

Herod (laughing): In a silver charger? Surely yes, in a silver charger. She is charming, is she not? What is it thou wouldst have in a silver charger, O sweet and fair Salome, thou that art fairer than all the daughters of Judaea? What wouldst thou have them bring thee in a silver charger? Tell me. Whatsoever it may be, thou shalt receive it. My treasures belong to thee. What is it that thou wouldst have, Salome?

Salome (rising): The head of Iokanaan.

Herodias: Ah! that is well said, my daughter.

Herod: No, no!

Herodias: That is well said, my daughter.

Herod: No, no, Salome. It is not that thou desirest. Do not listen to thy mother's voice. She is ever giving thee evil counsel. Do not heed her.

Salome: It is not my mother's voice that I heed. It is for mine own pleasure that I ask the head of Iokanaan in a silver charger. You have sworn an oath, Herod. Forget not that you have sworn an oath.

Herod: I know it. I have sworn an oath by my gods. I know it well. But I pray thee, Salome, ask of me something else. Ask of me the half of my kingdom, and I will give it thee. But ask not of me what thy lips have asked.

Salome: I ask of you the head of Iokanaan.

Herod: No, no, I will not give it thee.

Salome: You have sworn an oath, Herod.

Herodias: Yes, you have sworn an oath. Everybody heard you. You swore it before everybody.

Herod: Peace, woman! It is not to you I speak.

Herodias: My daughter has done well to ask the head of Iokanaan. He has covered me with insults. He has said unspeakable things against me. One can see that she loves her mother well. Do not yield, my daughter. He has sworn an oath, he has sworn an oath.

Herod: Peace! Speak not to me! \* \* \* Salome, I pray thee be not stubborn. I have ever been kind toward thee. I have ever loved thee. \* \* \* It may be that I have loved thee too much. Therefore ask not this thing of me. This is a terrible thing, an awful thing to ask of me. Surely, I think thou art jesting. The head of a man that is cut from his body is ill to look upon, is it not? It is not meet that the eyes of a virgin should look upon such a thing. What pleasure couldst thou have in it? There is no pleasure that thou couldst have in it. No, no, it is not that thou desirest. Harken to me. I have an emerald, a great emerald and round, that the minion of Caesar has sent unto me. When thou lookest through this emerald thou canst see that which passeth afar off. Caesar himself carries such an emerald when he goes to the circus. But my emerald is the larger. I know well that it is the larger. It is the largest emerald in the whole world. Thou wilt take that, wilt thou not? Ask it of me and I will give it thee.

Salome: I demand the head of Iokanaan.

Herod: Thou art not listening. Thou art not listening. Suffer me to speak, Salome.

Salome: The head of Iokanaan!

Herod: No, no, thou wouldst not have that. Thou sayest that but to trouble me, because that I have looked at thee and ceased not this night. It is true, I have looked at thee and ceased not this night. Thy beauty has troubled me. Thy beauty has grievously troubled me, and I have looked at thee overmuch. Nay, but I will look at thee no more. One should not look at anything. Neither at things, nor at people should one look. Only in mirrors is it well to look, for mirrors do but show us masks. Oh! oh! bring wine! I thirst. \* \* \* Sa-

lome, Salome, let us be as friends. Bethink thee. \* \* \* Ah! what would I say? What was't? Ah! I remember it! \* \* \* Salome, nay, but come nearer to me; I fear thou wilt not hear my words; Salome, thou knowest my white peacocks, my beautiful white peacocks, that walk in the garden between the myrtles and the tall cypress trees. Their beaks are gilded with gold and the grain that they eat are smeared with gold, and their feet are stained with purple. When they cry out the rain comes, and the moon shows herself in the heavens when they spread their tails. Two by two they walk between the cypress trees and the black myrtles, and each has a slave to tend it. Sometimes they fly across the trees, and anon they couch in the grass and round the pools of the water. There are not in all the world birds so wonderful. I know that Caesar himself has no birds so fair as my birds. I will give thee fifty of my peacocks. They will follow thee whithersoever thou goest, and in the midst of them thou wilt be like unto the moon in the midst of a great white cloud. \* \* \* I will give them to thee, all. I have but a hundred, and in the whole world there is no king who has peacocks like unto my peacocks. But I will give them all to thee. Only thou must loose me from my oath, and must not ask of me that which thy lips have asked of me. (He empties the cup of wine.)

Salome: Give me the head of Iokanaan!

Herodias: Well said, my daughter! As for you, you are ridiculous with your peacocks.

Herod: Peace! you are always crying out. You cry out like a beast of prey. You must not cry in such fashion. Your voice wearies me. Peace, I tell you! \* \* \* Salome, think on what thou art doing. It may be that this man comes from God. He is a holy man. The finger of God has touched him. God has put terrible words into his mouth. In the palace, as in the desert, God is ever with him. \* \* \* It may be that He is, at least. One cannot tell, but it is possible that God is with him and for him. If he die also, peradventure some evil may befall me. Verily, he has said that evil will befall some one on the day whereon he dies. On whom should it fall if it fall not on me? Remember, I slipped in blood when I came hither. Also did I not hear a beating of wings in the air, a beating of vast wings? These are ill omens. And there were other things. I am sure that there were other things, though I saw them not. Thou wouldst not that some evil should befall me, Salome? Listen to me again.

Salome: Give me the head of Iokanaan!

Herod: Ah! thou art not listening to me. Be calm. As for me, am I not calm? I am altogether calm. Listen. I have jewels hidden in this place—jewels that thy mother even has never seen; jewels that are marvelous to look at. I have a collar of pearls, set in four rows. They are like unto moons chained with rays of silver. They are even as half a hundred moons caught in a golden net. \* \* \* I will give them all unto thee, all, and other things will I add to them. The King of the Indies has but even now sent me four fans fashioned from the feathers of parrots, and the King of Numidia a garment of ostrich feathers. I have a crystal, into which it is not lawful for a woman to look, nor may young men behold it until they have been beaten with rods. In a coffer of nacre I have three wondrous turquoises. He who wears them on his forehead can imagine things which are not, and he who carries them in his hand can turn the fruitful woman into a woman that is barren. These are great treasures above all price. But this is not all.

## The National Conservatory of Music of America

WASSILI SAFONOFF, Director, 47-49 WEST 25th STREET, NEW YORK

The President and founder of the National Conservatory (which was chartered in 1891 by special act of Congress), Mrs. Jeannette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent composer Dr. Dvorak in its directorship—WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole conductor of the New York Philharmonic Orchestra. MR. SAFONOFF will teach at the NATIONAL CONSERVATORY advanced CLASSES in the INTERPRETATION of PIANOFORTE COMPOSITIONS. He will CONDUCT the CONSERVATORY ORCHESTRA (a feeder of the leading American orchestras) and he will have a CLASS FOR CONDUCTORS—the only one of its kind. Besides MR. SAFONOFF, the artistic faculty includes ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHAS. HEINROTH, and nearly fifty other well known teachers of singing and playing in New York. Instruction is given in all branches of the art: OPERA, ORATORIO, CONCERT, VOICE, ORGAN, PIANO, VIOLIN, and ALL ORCHESTRAL INSTRUMENTS; also THEORY, HARMONY, COMPOSITION and HISTORY OF MUSIC. ADMISSION DAILY Address Secretary only.



In an ebony coffer I have two cups of amber that are like apples of pure gold. If an enemy pour poison into these cups they become like apples of silver. In a coffer incrustured with amber I have sandals incrustured with glass. I have mantles that have been brought from the land of the Seres, and bracelets decked about with carbuncles and with jade that come from the City of Euphrates. \* \* \* What desirest thou more than this, Salome? Tell me the thing that thou desirest, and I will give it thee. All that thou askest I will give thee, save one thing only. I will give thee all that is mine, save only the life of one man. I will give thee the mantle of the high priest. I will give thee the veil of the sanctuary.

The Jews: Oh! oh!

Salome: Give me the head of Iokanaan!

Herod (sinking back in his seat): Let her be given what she asks! Of a truth she is her mother's child! (The first Soldier approaches. Herodias draws from the hand of the Tetrarch the ring of death, and gives it to the Soldier, who straightway bears it to the Executioner. The Executioner looks scared.) Who has taken my ring? There was a ring on my right hand. Who has drunk my wine? There was wine in my cup. It was full of wine. Some one has drunk it! Oh! surely some evil will befall some one. (The Executioner goes down into the cistern.) Ah! wherefore did I give my oath? Hereafter let no king swear an oath. If he keep it not, it is terrible; and if he keep it, it is terrible also.

Herodias: My daughter has done well.

Herod: I am sure that some misfortune will happen.

Salome (she leans over the cistern and listens): There is no sound. I hear nothing. Why does he not cry out, this man? Ah! if any man sought to kill me, I would cry out; I would struggle. I would not suffer. \* \* \* Strike, strike, Naaman, strike, I tell you, \* \* \* No, I hear nothing. There is a silence, a terrible silence. Ah! something has fallen upon

the ground. I heard something fall. It was the sword of the Executioner. He is afraid, this slave. He has dropped his sword. He dares not kill him. He is a coward, this slave! Let the soldiers be sent. (She sees the page of Herodias and addresses him.) Come hither. Thou wert the friend of him who is dead, wert thou not? Well, I tell thee, there are not dead men enough. Go to the soldiers and bid them go down and bring me the thing I ask, the thing the Tetrarch has promised me, the thing that is mine. (The page recoils. She turns to the soldiers.) Hither, ye soldiers. Get ye down into this cistern and bring me the head of this man. Tetrarch, Tetrarch, command your soldiers that they bring me the head of Iokanaan.

(A huge black arm, the arm of the Executioner, comes forth from the cistern, bearing on a silver shield the head of Iokanaan. Salome seizes it. Herod hides his face with his cloak. Herodias smiles and fans herself. The Nazarenes fall on their knees and begin to pray.)

Ah! thou wouldst not suffer me to kiss thy mouth, Iokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Iokanaan. I said it; did I not say it? I said it. Ah! I will kiss it now. \* \* \* But wherefore dost thou not look at me, Iokanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now. Wherefore are they shut? Open thine eyes! Lift up thine eyelids, Iokanaan! Wherefore dost thou not look at me? Art thou afraid of me, Iokanaan, that thou wilt not look at me? \* \* \* And thy tongue, that was like a red snake darting poison, it moves no more, it speaks no words, Iokanaan, that scarlet viper that spat its venom upon me. It is strange, is it not? How is it that the red viper stirs no longer? \* \* \* Thou wouldst have none of me, Iokanaan. Thou rejectedst me. Thou didst speak evil words against me. Thou didst bear thyself toward me as to a

harlot, as to a woman that is a wanton, to me, Salome, daughter of Herodias, Princess of Judaea! Well, I still live, but thou art dead, and thy head belongs to me. I can do with it what I will. I can throw it to the dogs and to the birds of the air. That which the dogs leave, the birds of the air shall devour. \* \* \* Ah, Iokanaan, Iokanaan, thou wert the man that I loved alone among men! All other men were hateful to me. But thou wert beautiful! Thy body was a column of ivory set upon feet of silver. It was a garden full of doves and lilies of silver. It was a tower of silver decked with shields of ivory. There was nothing in the world so white as thy body. There was nothing in the world so black as thy hair. In the whole world there was nothing so red as thy mouth. Thy voice was a censer that scattered strange perfumes, and when I looked on thee I heard a strange music. Ah! wherefore didst thou not look at me, Iokanaan? With the cloak of thine hands, and with the cloak of thy blasphemies thou didst hide thy face. Thou didst put upon thine eyes the covering of him who would see his God. Well, thou hast seen thy God, Iokanaan, but me, me, thou didst never see. If thou hadst seen me thou hadst loved me. I saw thee, and I loved thee. Oh, how I loved thee! I love thee yet, Iokanaan. I love only thee. \* \* \* I am athirst for thy beauty; I am hungry for thy body; and neither wine nor apples can appease my desire. What shall I do now, Iokanaan? Neither the floods nor the great waters can quench my passion. I was a princess, and thou didst scorn me. I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire. \* \* \* Ah! ah! wherefore didst thou not look at me? If thou hadst looked at me thou hadst loved me. Well I know that thou wouldst have loved me, and the mystery of Love is greater than the mystery of Death.

Herod: She is monstrous, thy daughter; I tell thee she is monstrous. In truth, what she has done

# ARTHUR HARTMANN

## VIOLINIST



ARTHUR HARTMANN

"I have attended many performances of my violin sonatas, but I never really heard them played as they should be until I listened to you. . . . Your Bach playing was a revelation."—*Edvard Grieg to Hartmann in Christiania.*

IN AMERICA  
November to May  
SEASON 1906-7

For Terms and Dates, address

HAENSEL & JONES  
542 Fifth Avenue, - - - NEW YORK



EDVARD GRIEG

is a great crime. I am sure that it is a crime against some unknown God.

Herodias: I am well pleased with my daughter. She has done well. And I would stay here now.

Herod (rising): Ah! There speaks my brother's wife! Come! I will not stay in this place. Come, I tell thee. Surely some terrible thing will befall. Manasseh, Issachar, Ozias, put out the torches. I will not look at things, I will not suffer things to look at me. Put out the torches! Hide the moon! Hide the stars! Let us hide ourselves in our palace, Herodias. I begin to be afraid.

(The slaves put out the torches. The stars disappear. A great cloud crosses the moon and conceals it completely. The stage becomes quite dark. The Tetrarch begins to climb the staircase.)

The Voice of Salome: Ah, I have kissed thy mouth, Iokanaan, I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood? \* \* \* Nay; but perchance it was the taste of love. \* \* \* They say that love hath a bitter taste. \* \* \* But what matter? what matter? I have kissed thy mouth, Iokanaan, I have kissed thy mouth.

A ray of moonlight falls on Salome and illumines her.

Herod (turning round and seeing Salome): Kill that woman!

(The soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judaea.)

CURTAIN.

MR. DUNNING, the American consul at Milan, is the sort of official needed by the United States at all those foreign points where our young women gather to study music. In a report recently made to the State Department at Washington, Mr. Dunning disseminates some information that should be pasted in the hats of all those parents who contemplate sending their daughters to Milan for vocal instruction. The first advice given by the consular officer is: "Don't come." "If the American girl is certain," he adds, "that she has something in her throat and temperament which cannot be developed in the United States she should first put herself in touch with people who know Milan." Mr. Dunning tells her also that no single young woman should go to Milan to study and try to live on less than a dollar a day, unless she shall be fortunate enough to obtain an opportunity to exchange lessons in the languages with members of a household, and thereby piece out her living expenses. "Singing lessons cost approximately \$30 a month if one is taken every day, and this, with other costs, determines me to advise that no American girl visit Italy for musical instruction unless she has from \$75 to \$100 per month coming to her regularly. Milan is an expensive city. Nearly everything costs as much as it does at home, and so many things cost more that the average is not favorable to the common belief entertained in America that one can live for almost nothing in Italy. Clothes cost about the same as in America." Mr. Dunning gives the American girl some interesting advice in regard to the class of teachers to be avoided in Italy and also points out the cost of making a debut and the expensive costuming, and adds that "dressmakers are quarrelsome and avaricious." With further points along these lines, this consul informs the American girl that she must remember, if she goes to Italy, that some one will be there "trying to get away from her the small means with which she is presumably furnished, and that some exceedingly brilliant fairy tales will be spun for her entertainment while the demonetizing process is going on." THE MUSICAL COURIER has called attention for many years past to the foregoing conditions, but perhaps the American mothers and fathers will believe the story, now that it has been set before them by a regularly accredited representative of the United States Government.



Two new violin compositions from the pen of Arthur Hartmann have just been published by Otto Junne, in Leipsic. The pieces are Hungarian rhapsodies, named, respectively, "Szomozúság" and "Száll a Madár," and dedicated to Fritz Kreisler and Tivadar Nachéz. Like the other violin works of Hartmann, this new opus is intensely Hungarian in color and spirit, and constitutes a clever and successful attempt to translate into recognized musical notation some of the veritable púszta improvisations, with all their nervous rhythm, unexpected pauses, fitful changes of tempi and mood, and exhilarating czardas finales—without which last named no real Hungarian rhapsody seems to be complete. While "Szomozúság" and "Száll a Madár" are typical violin music, they are hardly of the kind that will sound best when played by blond violinists born in the North.

This country boasts—among many other things—of its advance in science, its progress in the newspaper field, and the hard sense of its inhabitants, and yet the following almost incredible nonsense was printed less than a month ago in one of the largest newspapers and largest cities of the United States—the Philadelphia North American. The article in question was called "Fat-Boy Orchestra Has Musical Skin," and appeared as a telegraphic news story from Pineview, Me.:

Thousands of persons in attendance at the county fair here were present at a concert given by "the human music box," fourteen year old Ralph Bond, who is able to produce music through the pores of his skin by regulating the amount of air he takes in when breathing and working his muscles.

The lad weighs 180 pounds. At birth he weighed 19 pounds. His ability to squeeze music through his skin is supposed to be due to his great weight, the layers of fat forming the sound producers. From the day of his birth Ralph could cause music to come through his skin, but during his babyhood harmony was absent. As he cultivated his gift and gained musical knowledge, he was able to control the sounds, until, at present, he can give a concert that sounds like a full orchestra.

His right and left legs sound like first and second violins; the skin of his chest is the bass viol; from his feet is produced the music of clarinets and flutes; his right arm sounds like a cornet, and the left is the harp of the orchestra.

The boy has not been able to produce the sound of drums, so he employs drummers to assist him when giving a concert.

What's the use, after all, of our Declaration of Independence and our Monroe Doctrine?

A little money  
Now and then  
Is all that's earned  
By music men.

The Papyrus, from whose pages THE MUSICAL COURIER often quoted, died quietly last week somewhere over in New Jersey. Michael Monahan's little paper was a delicate, wild-flower sort of magazine, and it seems to have been killed by the chill blast of public indifference. This rather pathetic

notice was sent to the subscribers just after the demise: "I regret to say the Papyrus is no more. Like the late Russell Sage (now with God), it did the best it could; and there was really nothing the matter with it that a little money might not have cured. Farewell! I hope to make a better Papyrus for you when we both shall have reached Nirvana.—M. M."

Perhaps no other work for piano and orchestra has ever made such a continuous and steady appeal to players and public alike as the brilliant and melodious E flat concerto by Liszt published over forty years ago. "When in doubt, play the Liszt E flat concerto," has long been an approved axiom among pianists and would-be pianists who found themselves hesitating when it came to choosing the proper number for an appearance with orchestra. Owing to this general familiarity with the work, there will be great astonishment, even outside of the guild, at the news just received from Berlin, to the effect that Leopold Godowsky has discovered dozens of "omissions, misplacements and errors" in the piano part of the original edition. Robert Lienau, the owner and publisher of the concerto—and who also gave to the musical world the famous and epoch making Godowsky studies on the Chopin etudes—while on a visit recently to the Godowsky villa in Heringsdorf, on the Baltic, on being shown the irregularities discovered by the pianist, was so struck with their importance that he ordered the entire concerto to be engraved and printed anew and all the old plates destroyed! It seems strange that, during the forty-odd years of its public career, when multitudes of pianists were studying daily its every measure, no one should have noted the typographical faults until now. However, there is much significance in the fact that Godowsky was the man to do it, for he is the adventurous soul who searched the hitherto circumscribed sea of Technic until he found the North-east Passage that led him to Progress, and now leads so many of his colleagues to Despair.

There was a young lady of Rio,  
Who tried to play Hummel's grand trio;  
But her skill was so scanty  
That she played it andante,  
Instead of allegro con brio.

After September you must be sure to call yours  
an automobile.

Dinner was a little late.

A guest asked the hostess to play something.

Seating herself at the piano, the good woman executed a Chopin nocturne with precision.

She finished, and there was still an interval of waiting to be bridged.

In the grim silence she turned to an old gentleman on her right and said:

"Would you have a sonata before dinner?"

He gave a start of surprise and pleasure.

"Why, yes, thanks," he said; "I had a couple on my way here, but I think I could stand another."—Chicago Chronicle.

A friend once asked an American manager this riddle: "When a thing is not good enough to rank as a comic opera, but quite good enough to draw money from the pockets of the public, what is it?" The manager turned ashen in color, trembled violently, and whispered: "Sh! It's a musical comedy, and there's a fortune in it. Quick, take me to where I can buy it!"

Ernesto Jonás writes that he has begun to live the real musical life only since he took up his residence in Berlin last year. The German capital received him with open arms (and, what is even more to the point, with open purse) and Jonás feels encouraged to give recitals there next season, begin-



ning on November 5. On November 12 the former Detroit pianist will make his Vienna debut, to be followed by two further recitals later in the winter. Three Paris appearances are also scheduled (one with Colonne), the same number in London, and one with Winderstein in Leipsic. Besides his concert work, Jonás will assist two of his best pupils, both Americans, to make a public debut in Berlin next winter, and he will divide the small remainder of his time between finishing a number of compositions, begun this summer, and teaching at the Klindworth-Scharwenka Conservatory, the "Ausbildungs-Klasse," formerly directed by Ansorge, before that by Moszkowski, and originally by Von Bülow. Jonás' reception by the press and by the public of Berlin was of such an enthusiastic nature that it is easy to understand why he chooses that place for a permanent home in preference to the Latin Quarter of Detroit. Mrs. Elsa von Grave-Jonás, herself a pianist of exceptional gifts, will make her Berlin debut on January 31 with the Philharmonic Orchestra, and has chosen a program of three concertos, no small undertaking for a woman.

The practical advice given by "Variations" not long ago to grass widower musicians met with such a cordial reception on every side that the author feels himself emboldened to continue these helpful hints in music from time to time. In answer to numerous requests, today's series of highly useful suggestions are on the subject of "How to Keep a Piano":

Do not store eatables in your piano. They are likely to be spoiled by the stuffy air inside the case.

It is a good idea to let baby play on the piano while feeding it bread and jam. This will give that clinging touch which some of our greatest virtuosi try in vain to coax from the keys.

In polishing the case, always use your sleeve, particularly if it has buttons. This will in time remove the unpleasant high gloss from your piano and give it a very original grooved finish—something like a pineapple.

Don't waste money on having the instrument tuned; it wears out the strings. Besides, Sis doesn't know the difference, and Father hates the blamed old thing anyway.

Keep your piano near the open window on damp days. It will thus acquire a liquid tone, and will

also serve to absorb the moisture in the air and keep it from getting into the furniture.

Lay burning cigarette and cigar stumps on the edge of the instrument. This will soon remove that aspect of newness which is so much despised by all those who are really among the bon-ton.

A piano, like a human being, must have plenty of exercise to be at its best. Encourage the heavy handed youths of the neighborhood to drop in often and play "chopsticks" on your instrument, with all sorts of striking variations.

If you have an automatic playing attachment on your piano, use nothing but ragtime, and always at full power and top speed. These characteristic tunes will enable the little ones to acquire a firm sense of rhythm, and will incite envy in your neighbors at the melodiousness and artistic spirit of your home.

Moths sometimes get into the felt action of a grand piano. In order to keep them from spreading through the house, the instrument should be kept tightly closed until all the felt has been eaten off the hammers. The insects then are no longer hungry, and may be liberated with impunity.

Mice have been known to build their nests in pianos. The little rodents should not be disturbed, as they are very musical.

See that the keys of your piano are real ivory, so that the baby can sharpen its teeth upon them.

A piano, as is well known, gets better the longer you have it, and increases in value proportionately. After 150 years of constant use, you should be able, when purchasing a new instrument, to give the old in exchange, and to receive from the agent or salesman not only the new piano, but also \$800 in cash to boot. Do not let them fool you on this point.

Dedicated, with due humility and respect, to Marcella Sembrich:

I.

There was braying like a donkey's  
When the wood wind went astray,  
When the fiddles played in wrong keys  
And the 'cellos broke away.

II.

"We are lost," the leader shouted,  
As the discord filled the house;  
But it really didn't matter—  
For 'twas "Salome," by Strauss.

LEONARD LIEBLING.

## Anna Lankow

VOCAL CULTURE

Author "THE SCIENCE OF SINGING"

Vocal Studio, etc.: 25 West 97th Street,

NEW YORK



## THE GUILMANT ORGAN SCHOOL

EIGHTH YEAR

October 9, 1906

N. B. Mr. Carl Returns from Paris Sept. 24, and can be consulted after that date.

SEND FOR NEW CATALOGUE

34 West 12th Street,

New York

## SPECIAL

CÉSAR

# THOMSON

The  
Great Belgian  
Violinist

TOUR FROM  
JANUARY TO MAY

NOW BOOKING

DIRECTION

Loudon Charlton

Immediate application necessary  
for few remaining open dates.

**Maud Powell Returns to New York.**

After spending the greater part of the summer in Ridgefield, Conn., Maud Powell, the gifted violinist, has returned to New York in excellent health and spirits, in readiness for one of the most active concert seasons of her career.

Her earliest concert engagement of the season will be in Brooklyn on October 14, and it will be followed closely by several Western engagements previous to her appearances with the Orchestras of Chicago, St. Paul and Cincinnati. Miss Powell is elated over the fact that her favorite violin is now fully acclimated and sweeter toned than ever, after enduring the rigors of travel on land and sea in her recent South African tour.

During the summer Miss Powell studied the Sibelius

and Conyus concertos as important additions to her already lengthy repertoire.

A compliment that greatly pleased Miss Powell upon her last visit to London was paid her by Gabelle, the court photographer. Having the appointment of royalty, Mr. Gabelle never condescends to photograph professional persons. In Miss Powell he made an exception and she has just received copies of the photograph taken by him and it is declared to be one of the best likenesses she has ever secured.

**J. LOUIS von der MEHLEN, Jr.**

Musical Director, Composer and Arranger. Teacher of Harmony, Cello and Piano.

Telephone: 1000 Riverside.

Residence: 204 W. 98th Street, New York

**TEACHERS' SPECIAL**

Twelve pieces for Pianoforte. Brilliant, Effective. In two books, de Luxe Edition. Introductory price, 50 cents per book. J. Louis von der Mehlen, Jr., Music Publisher, 204 W. 98th St., New York City. Telephone: 1000 Riverside.

**THE MASTER SCHOOL OF VOCAL MUSIC**

MADAME AURELIA JAEGER, Directress

Faculty includes Dr. Gerrit Smith, Henry T. Finck, Mme. de Palkovska, Mrs. Sembrich and David Hopson on Visiting Jury. Term begins October 11. Information and Catalogue on application. 108 Montague St., Brooklyn, N. Y.

**Ernestine Goldman**

(Vienna Conservatory Concert Pianist)

Will accept position in American Conservatory or College.

Address care BARON BÖSENDORFER

I. HERRENGASSE, Vienna, Austria

**AGNES PETRING**  
SOPRANO

Pupil of Catenhusen, M. Lehmann, Schroeder-Hanstaengland Stackhausen.

Concerts, Oratorios, Recitals

Exclusive Managers:

HAENSEL & JONES

542 Fifth Avenue, New York

**ALFRED PENNINGTON**

Piano Lecture Recitals  
Pianoforte Instruction

CONSERVATORY OF MUSIC

604 Linden Street, Scranton, Pa.

**Mme. von. KLENNER**

Voice Culture, Style and Repertoire

SOME OF HER PUPILS—Frances Travers, Katharine S. Bonn, Lillian Watt, Lulu Potter Rich, Florence Mulford, Sarah Evans, Adah Benzing, Eleanor Creden, Katharine Howard, Bessie A. Knapp, Grace Ames, Katharine N. Fiqué, Almée Michel, Paul Schrader, Mme Rudolph Leach, Susan S. Brooke and Julia Layton.

THE VON KLENNER QUARTET:

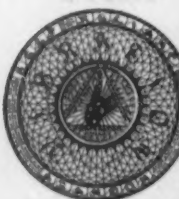
Miss LILLIE MAY WELKER, 1st Soprano

Miss MARTHA NOBLE, 1st Alto

Miss HELENE WARD, 2d Soprano

Miss EDNA MAY BARKER, 2d Alto

230 West 52d Street, New York.



Correspondence Course in

**"VOICE PLACING"**

A new DISCOVERY. A REVELATION in the TONE-WORLD. True-Images to True-Color, the true SCIENCE of TONE. Valuable book, "VOICE-PLACING" sent upon receipt of \$1.00.

Do not fail to send for free prospectus.

CARL YOUNG

63 Auditorium Bldg., Chicago, Ill.

**ROLLIE BORDEN-LOW** SOPRANO

Concerts, Recitals, Oratorio  
SPECIAL FRENCH PROGRAM

Management: ANDERSON MUSICAL BUREAU, 7 West 42d Street

Telephone 514 Chelsea:

VOCAL INSTRUCTION—RESIDENCE STUDIO, 43 West 10th Street

**LILLIAN PRAY** SOPRANO

Personal Address:  
The Doshier, 104 West 114th St.  
Phone: 1170-R, Morningside

**MISS MARIE NICHOLS**

THIRD AMERICAN TOUR  
ENTIRE SEASON, 1906-7

Direction: LOUDON G. CHARLTON  
CARNEGIE HALL, NEW YORK



Beginning November, 1906

**HEGEDÜS**

VIOLIN VIRTUOSO

THE GREAT HUBAY'S TRIBUTE TO HEGEDÜS—

"He has tremendous technic, added to a fiery Hungarian temperament, and a singing, sensuous tone, recalling Wieniawski; a rare combination, assuring for him great success and recognition in America."

For terms and dates apply to RUDOLPH ARONSON, Concert Direction Internationale  
31 West 31st Street, New York

Mlle. ELIZABETH

**PARKINA**

PRIMA DONNA SOPRANO  
WORCESTER FESTIVAL

FOUR SEASONS AT COVENT GARDEN, LONDON, ENG.

En Tour During October, November and December, Heading

HER OWN CONCERT COMPANY

Tour Under Direction of S. KRONBERG & CO., 1402 Broadway, New York City

Telephone 3619-38th Street

IN AMERICA JANUARY TO MAY, 1907

**WATKIN MILLS**

ENGLAND'S  
FAMOUS  
BASSO

"The greatest living HANDELIAN SINGER."—London Morning Post, March 1906.

Under Exclusive Management HAENSEL & JONES 542 Fifth Avenue, New York City

**NEW YORK INSTITUTE OF MUSIC**

560 WEST END AVENUE

[INCORPORATED]

MISS BESSIE CLAY, President and Musical Director

MRS. ELLA G. HULL FULLER, Vice-President

TRUMAN A. GLASER, Manager

FACULTY OF SPECIALIST TEACHERS—The Institute places the best obtainable musical education based upon the methods of the renowned Old World Conservatories within the reach of all. Its distinguished array of teachers, its generous equipment and comprehensive curriculum, satisfy every demand of musical culture.

**FACULTY INCLUDES**

PIANO—Wm. H. Barber, Marya Blazewicz, Bessie Clay, Luigi Costantino, Angelo de Prose, Amy Fay, Günther Kiesewetter, Joseph Maers, and assistants.

ORGAN—Geo. Bauer, Angelo de Prose.

VOICE—Bessie Clay, Luigi Costantino, Mme. Galloway, Blanche Stone-Barton, and assistants.

VIOLIN—Arthur Bergh, Rose Ford, Victor Kündö.

THEORETICAL DEPARTMENT—Arthur Bergh, Günther Kiesewetter.

ELOCUTION, DRAMATIC ACTION—Marian Leland.

ORCHESTRAL INSTRUMENTS—By members of city symphony orchestras.

THE CURRICULUM embraces Music in all its branches, Literature, Elocution, Dramatic Action, the Languages, and allied arts.

HOME DEPARTMENT—The building has the advantage of a corner location, insuring perfect lighting and ventilation. The arrangements for residential pupils are those of a generously ordered home, where pupils are received for the regular course of study, for special studies, for general culture, or for the privileges of chaperonage. During the season, a series of receptions, readings

and musicales will be given, when the students will meet men and women eminent in the world of Literature and Art.

DIPLOMAS AND CERTIFICATES OF DISTINCTION awarded to those who complete the course, and achieve a degree of excellence fixed by the faculty and selected judges.

GRADUATES assisted in securing organ, choir and school positions and aspirants for concert stage are given a New York debut.

SCHOLARSHIPS—A few free and partial scholarships will be given, conditionally, to students without means, who have talent, ambition and energy. Examinations Monday and Tuesday, October 1 and 2.

THE SCHOLASTIC YEAR extends from October 1 to June 1.

Write for Illustrated Catalogue, containing full particulars to REGISTRAR, 560 West End Ave.



# CHICAGO.

## Hugo Heermann Arrives.

CHICAGO, Ill., September 8, 1906.

Hugo Heermann, the great violinist, who has been engaged by the Chicago Musical College, arrived in Chicago last Monday. Mr. Heermann, who was a fellow passenger with Mr. Bryan on the North German Lloyd steamer Princess Irene, is no stranger to Chicago. His triumphal success with the Thomas Orchestra last season is a matter of recent history. The distinguished violinist declares, however, that he has never liked Chicago as well as he does now, for his previous experiences of it have occurred in the winter and in bad weather.

It will be welcome news to the music lovers in our city that Mr. Heermann, whose quartet concerts were famous throughout Europe, is planning a similar organization here.

The Walter Spry Piano School announces a faculty concert in October. Harold Henry, Marion Dana and Wilmont Lemont will constitute piano numbers, and several songs composed by Rossitter G. Cole will be given. Mr. Lemont is the latest acquisition to Mr. Spry's faculty, and he will be in charge of the elementary classes, which he will teach according to the method of Carl Faelten, of Boston. A special normal course for teachers will be held by Mr. Lemont for the benefit of those desiring to use the Faelten system. The course will include foundation work with Mr. Lemont, repertory with Mr. Spry, and musical history with Rossitter G. Cole.

A new band is about to be organized in Chicago under the direction of Emil Kopp, the cornet soloist.

Carl Ziegfeld, treasurer and secretary of the Chicago Musical College, returned to Chicago last Thursday, his vacation having been spent in Minocqua, Wis.

The first entrance examination for those desirous of entering the artist class of the Chicago Musical College took place last Friday in the College building, the Board of Musical Directors conducting the examination. In spite of the exacting standard of ability required from its members, the class is the largest in the history of the college.

Ernesto Consolo, the distinguished pianist, whose engagement by the Chicago Musical College has aroused widespread interest, arrived in this city last Monday. Mr. Consolo is looking forward to his work with much pleasure and interest, and there can be no doubt that his enthusiasm and eminent artistic abilities will exercise a most beneficial influence on Chicago's musical life.

Allen Spencer, the pianist, passed his vacation in North-ern Michigan. He is to return to Chicago this week.

The engagement of Gargiulo's Italian Band at the Bismarck Garden will close tomorrow.

Anna Geisler Woodward will appear as soloist at the final concerts of the Ellery Band in the Coliseum.

Clarence Bird, a Chicago pianist, who has spent seven years of study in Europe with Professors Barth and Leschetizky, has returned to Chicago, and will give a recital next month.

Mr. Sittard, whose organ playing in Dresden was commented upon in these columns in last week's issue, is not a pupil of Wilhelm Middelschulte. Mr. Sittard is the organist of the Kreuz Kirche, of Dresden, and has been soloist in concerts directed by Nikisch and Joachim, who think highly of his abilities.

The American Conservatory announces that its fall term is to open September 10, and promises to begin with an attendance larger than any in its history.

The normal department of the Conservatory will begin September 22, with a lecture by Victor Garwood.

Karleton Hackett, the distinguished teacher of voice, has returned from a delightful visit in Germany. During his stay abroad, Mr. Hackett wrote for the Chicago Evening Post a series of letters on German music. He attended operas in Leipzig, Munich and Bayreuth.

John J. Hattstaedt, president of the American Conservatory, passed his vacation in Colorado and at Charlevoix, Mich.

The following members of the Conservatory faculty have already returned from their vacations to Chicago: Adolf Weidig, Allen Spencer, Herbert Butler, Gertrude Mordough, Henriot Levy, Silvio Scionti, Edward C. Towne, Louise Blish, Grace Dudley, Helen Graham.

Glenn Dillard Gunn, pianist, is to play with the Thomas Orchestra at Waterloo, Ia., next week. Mr. Gunn will be heard in Chopin's E minor concerto.

The Cosmopolitan School of Music and Dramatic Art opens its season next Monday, September 10. All the teachers have returned from their vacations, and are ready to commence their duties with enthusiasm.

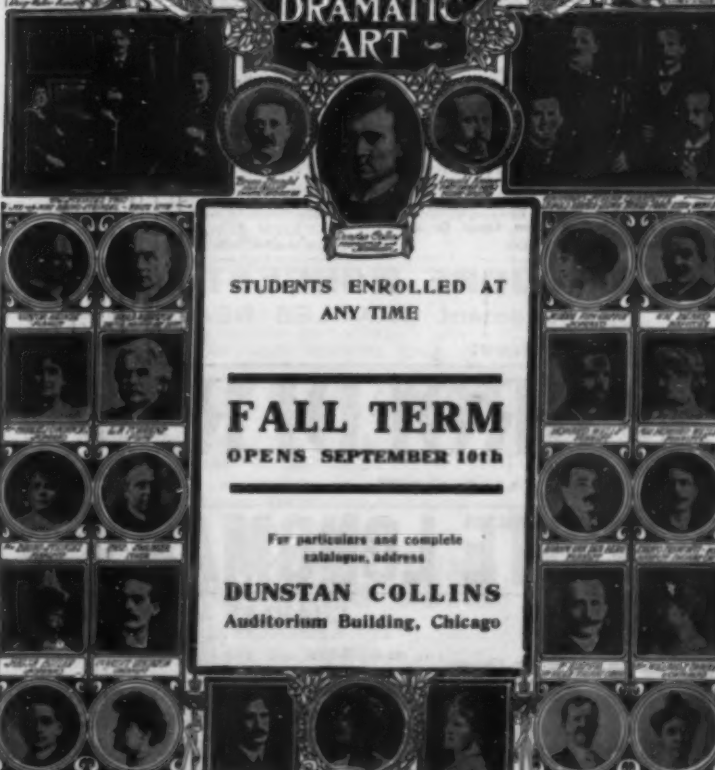
Jeannette Durno Collins, the distinguished pianist, has been spending her vacation automobiling and golfing. So great is her popularity as a teacher, as well as a performer, that her teaching time is in great demand.

Blanche St. John-Baker, a sister and pupil of Jeannette Durno Collins, and a teacher in Grand Forks, N. Dak., sailed last Tuesday on the steamer Kronprinz Wilhelm to spend the winter in Berlin.

The Sherwood Music School has successfully opened its tenth season with an enlarged faculty and highly efficient teachers in all departments. A large class is already enrolled for Mr. Sherwood, who has, as usual, been teaching during the summer at Chautauqua, N. Y., of which assembly he is one of the pillars, and his assistants in the piano department will also have plenty to do. Arthur Beresford has joined the vocal department again, where, in addition to general work, he will conduct special oratorio classes. Shirley Gandell, distinguished alike as voice builder and coach, remains on the staff, as does that well known soprano, Lillian French Read. The newcomers are Adah Markland Sheffield, who has made herself well and favorably known in the Middle West; Zoe Pearle Park, contralto, with reputation in church work; George Brewster, tenor, and Mrs. Arthur Beresford, soprano. The organ teaching will be in the highly competent hands of Walter Keller, and Daniel Protheroe, the Welsh composer, whose work has won so much favor both here and abroad.

## CHICAGO ADVERTISEMENTS

**COSMOPOLITAN SCHOOL**  
OF MUSIC AND  
DRAMATIC  
ART



STUDENTS ENROLLED AT  
ANY TIME

**FALL TERM**  
OPENS SEPTEMBER 10th

For particulars and complete  
catalogue, address

**DUNSTAN COLLINS**  
Auditorium Building, Chicago

**SMITH & NIXON PIANO USED EXCLUSIVELY**

### COLUMBIA The "Progressive" School of

**MUSIC, Acting Education**  
**KIMBALL HALL**  
Jackson Boulevard and Wabash Ave., Chicago  
Call or write for handsome catalogue, mailed free.

**CAROLYN LOUISE WILLARD**  
Pianist  
Address: Rush Temple, Chicago.

**THE WALTER SPRY**  
**PIANO SCHOOL**  
WALTER SPRY, Director  
FINE ARTS BUILDING, - - CHICAGO  
Catalog mailed on application

**MARY WOOD CHASE**  
CONCERT PIANIST.  
Address all communications to  
Hyde Park Hotel, CHICAGO.

**CLARENCE DICKINSON**  
CONCERT ORGANIST.  
LECTURE RECITALS.  
676 Fine Arts Building, Chicago.

**ARTHUR M. BURTON**  
Baritone  
Fine Arts Building, Chicago.

**GRANT HADLEY** ORATORIO  
and  
RECITALS.  
Auditorium Building, CHICAGO

**WILLIAM BEARD,** Baritone,  
Management DUNSTAN COLLINS MUSICAL AGENCY, Auditorium Building, CHICAGO, ILL.

**KARLETON HACKETT**  
Teacher of Singing  
Kimball Hall, Chicago.

**CHARLOTTE DEMUTH-WILLIAMS,**  
VIOLINIST.  
Recitals and Solo Appearances with Orchestra.  
1344 Lawrence Avenue, Chicago.

**MRS. REGINA WATSON,**  
SPECIALTY: Repertoire work with Concert  
Pianists, and the training of teachers.  
297 Indiana Street, Chicago, Ill.

**GLENN DILLARD GUNN**  
**BERNYA BRACKEN GUNN**  
Pianist. CHICAGO, ILL.  
202 Michigan Ave.

**WM. H. PONTIUS**  
Teacher of Voice and Artistic Singing.  
Repertoire, Harmony and Composition.  
Studio: Dubuque, Ia.

**ARTHUR BERESFORD**  
BASS-BARITONE.  
Oratorio, Concerts and Recitals; Vocal Instruc-  
tion; Coaching in Oratorio a Specialty.  
708 Fine Arts Building, Chicago, Ill.

**HOWARD WELLS**  
PIANIST.  
Fine Arts Building, Chicago  
Management DUNSTAN COLLINS MUSICAL AGENCY.

will have charge of the advanced work in harmony, counterpoint and composition. Joseph Chapek, the well known teacher, will again be connected with the school as director of the violin department.

#### William H. Rieger to Teach.

William H. Rieger, the concert and oratorio tenor, is to devote much of his time to teaching hereafter. The artist has opened an attractive studio at 149 West Twenty-third street, and is daily engaged this month in trying voices. For several years past, Mr. Rieger has received numerous requests from ambitious vocal students for lessons. His own wide experience as a concert and oratorio singer, together with his knowledge of music and linguistic gifts, fit him for the work of imparting knowledge and skill to others. Besides teaching, he will, of course, fill engagements himself as usual. He is already booked for concerts and oratorio productions out of town. As a man, Mr. Rieger has admirable qualities. Young singers especially likely to study with a man who is genial and patient, as well as accomplished, and for these reasons Mr. Rieger will win success as a teacher.

#### Artists Expected This Week.

At the office of the Wolfsohn Bureau it is announced Fannie Bloomfield-Zeisler, Herbert Witherspoon, Janet Spencer and Emilio de Gogorza, are among the artists expected to arrive in New York this week, from Europe.

#### Paderewski Takes Cure.

Paderewski has just concluded a "cure," as a summer country sojourn is usually called in Europe, at Ragatz, a place rather exclusive among Swiss summer resorts.

**50c. per month**

for an extension  
telephone on a  
message-rate  
line in connection  
with our new  
rates.

Think of the  
**Convenience**

NEW YORK TELEPHONE CO.,  
15 Day Street

#### OCEAN GROVE.

OCEAN GROVE, September 8, 1906.

The musical season of two months at Ocean Grove closed with a brilliant rendition of Mendelssohn's "Elijah." Some had predicted that Labor Day was too late to get an audience, but the fact is that over 7,000 people heard the performance.

Tali Esen Morgan, the conductor, brought down his New York Festival Chorus in a special train, and these singers, combined with the Ocean Grove chorus, made a grand total of over 500 voices. The soloists were Genevieve Clark Wilson, soprano; Mary Byrne Ivy, contralto; Daniel Beddoe, tenor, and William Harper, basso, with Grace Underwood taking the part of the "Youth."

Before beginning the performance, Mr. Morgan made a request of the audience that there would be no applause whatever during the first part nor until after "Thanks Be to God." This was strictly complied with and added very much to the solemnity and artistic rendering of the work. Indeed, it would be well if all other conductors would follow this plan.

The Ocean Grove Orchestra played the work without any outside players. Even the 'cello obligato in "It Is Enough" was most excellently played by the two first 'cellists, Madame Severina and C. F. Aue. The work of the orchestra, numbering sixty-five, was an additional proof of the high standard attained by this body of musicians, and throughout the performance, in solo and chorus work, there was not a sign of the slightest break. The strings were exceptionally good. The dynamic effects were splendid and the lights and shades were perfectly maintained.

The quartet was possibly the best that has appeared on the Auditorium platform this summer. Mrs. Wilson is a recognized oratorio singer of ability, with a powerful, even voice of splendid quality. This was her first appearance at Ocean Grove and she made a decidedly good impression. Mrs. Ivy has appeared before in some of the minor works, but her singing of the "Elijah" has placed her in the ranks of our best oratorio singers. She was exceptionally good in the Queen's part. Daniel Beddoe has a voice of noble quality, and his singing was fully up to the excellent work he has done here in the past two seasons. William Harper has evidently made a great study of the character of the prophet Elijah. His singing gave us the grand old man of God, full of dignity and sometimes indignation at the sins of Ahab and his court. Then his hours of discouragement and despair were faithfully given. He made his audience forget the singer and see only the prophet. He must be ranked as one of the foremost Elijahs of this country. The small part given to the Youth was most excellently sung by Grace Underwood, and much better things await this most promising of voices.

And how this chorus of Mr. Morgan sings! Over 100 basses and nearly as many tenors. No deadwood here, and every singer was evidently familiar with each note. The attacks were startlingly sudden and the fugue movements were brought out in a way that was refreshingly new.

Not only were they good in the fortissimo passages, but the soft work was like the faint whisper of a breeze. The quality of tone and the intonation was most excellent. Taking the performance as a whole, it would be difficult to excel it anywhere. A large number of musicians and critics were present and all were lavish in their praise of Mr. Morgan and his work.

On Friday evening, the children's concert, called "A Night in Fairyland," was given, in connection with the Asbury Park Children's Carnival. Such a scene has never before been witnessed in the Auditorium. The vast building had been transformed into a fairy garden. The already large stage had been extended clear across the building. Massive white pillars arose on either side, giving the place a classic appearance. The rear of the platform and all around the sides was in rich green and white, while over 1,000 lights gleamed through beautifully tinted Japanese lanterns. A massive star, studded with over 400 electric lamps, threw a flood of light down on the platform, and the entire effect was something beyond description. Two hundred seats had been removed from the floor immediately in front of the platform, and the space was covered with rich rugs and ancient furniture for the Queen of the Carnival and her court. The party, in full costume, was ushered in just before the chorus of 1,000 children came marching in through the several aisles. Ten thousand people were in the audience; 3,000 or 4,000 were on the outside unable to buy tickets. The enthusiasm of the audience was intense, and the singing of the children only added to the general rejoicing. Beatrice Fine, the soprano, was one of the artists and scored a most decided success in her three numbers. Richard Burgin, a boy violinist, received great applause, and little Helen Scholder, the child 'cellist, did some wonderful things for one of her years. This was the most successful event of the carnival week.

On Wednesday morning last Mr. Morgan took his orchestra for a ten days' vacation among the Thousand Islands. This has been an annual event for the past four years, and is looked forward to with keen interest by the musicians. The entire party numbered 150 and went all the way by special train, to which was attached a Pullman dining car. The train left Asbury Park at 6:30 in the morning and reached Clayton, N. Y., at 6:30 in the evening. There a special boat awaited the party to take them to the Columbian Hotel, Thousand Island Park. Every day has been full of interest. There is a fine yacht, a launch, and any number of rowboats for the free use of the guests. On Friday evening the orchestra gave a concert in the hotel parlors. They were assisted by Julian Walker, Grace Underwood, Louise Thomas, Willis Marlowe-Jones and Donald Chalmers. Other concerts will be given during the week. Tuesday the party goes by private yacht to Kingston, Canada. The return trip will be made on September 14, the train arriving at Weehawken at 5:30 and Asbury

#### CHICAGO ADVERTISEMENTS

**HARRISON M. WILD**  
CONCERT ORGANIST.  
Studio 8,  
241  
Wabash Ave.,  
CHICAGO.  
Piano and  
Organ  
Instruction

**UNIVERSITY SCHOOL OF MUSIC**  
Fine Arts Building,  
CHICAGO.

DR. WM. KUNTZE,  
Dean and Director.

**Louise St. John Westervelt**  
SOPRANO  
Concerts, Oratorios, Recitals  
612 Fine Arts Building  
CHICAGO.

**WILHELM MIDDELSCHULTE,**  
ORGANIST.  
Permanent Address, 3333 S. Park Ave., Chicago.

**ALLEN SPENCER,**  
PIANIST.  
Concerts, Recitals.  
Address: KIMBALL HALL, CHICAGO.

**SHERWOOD**  
**MUSIC SCHOOL**

**WILLIAM H. SHERWOOD, Pianist**  
CONCERTS AND LECTURE  
RECITALS

ADDRESS:  
**LENA G. HUMPHREY, Manager**  
Fine Arts Building, Chicago

**MARY PECK THOMSON**  
Soprano  
620 Fine Arts Building, Chicago.

**MARG LAGEN, TENOR.**

Management DUNSTAN COLLINS MUSICAL AGENCY. Auditorium Building, Chicago

**MINNIE FISH-GRIFFIN, Soprano.**

ADDRESS MRS. N. W. PRICE, SHERIDAN ROAD, CHICAGO.  
STUDIO 709 FINE ARTS BUILDING.

#### AMERICAN CONSERVATORY

KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.

**THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.**

Among the sixty eminent instructors the following might be mentioned:

Piano—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIET LEVY, SILVIO SCIENTI.  
Violin—HERBERT BUTLER, CHARLES MOERENHOUT.  
Theory, Composition—ANGUS WEIDIG, HUBBARD W. HARRIS.  
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, LOUISE BLISS, GRACE DUDLEY.  
Violoncello—HORACE BERRY.  
Organ—WILHELM MIDDELSCHULTE.  
JOHN J. HATTSTAEDT, President.  
Catalogue mailed free.

**Mrs. THEODORE WORCESTER, Pianist.**  
Management CHARLES BEACH,  
83 East 20th Street  
CHICAGO

**SCHROEDER**  
BARITONE  
202 Michigan Boulevard  
CHICAGO, ILL.  
J. E. FRANCKE  
Steinway Hall, N. Y.

**MARIE WHITE LONGMAN**  
Contralto  
406 Kimball Hall  
CHICAGO

**GARNETT HEDGE,**  
TENOR.  
76 Auditorium Building, Chicago.

**CHARLES MOERENHOUT,**  
VIOLINIST.  
Kimball Hall.

**BRAHM VAN DEN BERG, Pianist.**  
ON TOUR WITH THOMAS ORCHESTRA

MANAGEMENT  
**DUNSTAN COLLINS'**  
Musical Agency  
Auditorium Building,  
CHICAGO.  
SMITH & NIXON PIANO USED  
EXCLUSIVELY.



Park at 7:30. Quite a number of distinguished guests are included in the party.

Tali Esen Morgan came down from Thousand Island Park last Sunday to conduct his choir at the Baptist Temple, Brooklyn. This chorus is to be enlarged to 300 members at once. A complete work will be given once a month on Sunday evening.

The New York Festival Chorus will sing the "Elijah" for the West Side Y. M. C. A. at Carnegie Hall, on Sunday afternoon, October 7. They will give "The Messiah" on Sunday afternoon, December 23. Other works to be given will be "The Redeemer," by Julian Edwards, and Rossini's "Stabat Mater."

The Ocean Grove Orchestra will be maintained in New York during the winter. Twenty additional non-union experienced orchestra players will be added.

Among the features for next summer at Ocean Grove will be a ten day musical festival. Two days will be given to competitive singing and playing. Three thousand dollars will be offered in prizes. Five of the foremost musicians of the country will be chosen as judges. Tali Esen Morgan has the matter in charge.

#### Wiley Booked for Wheeling, W. Va.

Clifford Wiley has booked two engagements for Wheeling, W. Va., both occurring before Christmas, in consequence of the impression he made on parties who heard him at Mountain Lake Park, Md. A Baltimore society is negotiating for him also.

#### The Grienerauers to Return.

September 15, Karl Grienerauer and Mrs. Grienerauer will return to the metropolis from Friends' Lake, Warren County, in the Adirondacks. They will open the musical season in Rochester, N. Y., by a combined 'cello and vocal recital, October 24.

#### Bayreuth Letter Late.

Owing to a delay in the European mails, the third and last installment of Arthur M. Abell's articles on the Bayreuth Festival was not received in time for insertion in this issue of THE MUSICAL COURIER.

## ASBURY PARK.

ASBURY PARK, N. J., September 8, 1906.

To a musician it is very interesting to revert to the early days of music in America and in reviewing the progress thus realize whereon rested the original impetus that has developed into a national love for the art.

It is a notable fact that it is the Church that has been the helping hand, the stepping stone; that as in the primitive days so it has been in later days, the associate, the helpmate and nucleus around which has expanded a musical culture which in the America of to-day demands the best.

It may be only a coincidence, it may signify much or little, but, however, it is of interest as a speculative suggestion to call attention to the growth of Ocean Grove and Asbury Park from a religious camp meeting place, christened in honor of Francis Asbury, the first bishop of the Methodist Episcopal Church ordained in the United States, to its present day importance as a musical center.

What would Bishop Asbury say were he with the brethren to-day, and see the vast changes wrought, as it were, in his name? He who devoted his life to the Church, traveling thousands of miles as a missionary, preaching in every part of the United States, ordaining over 4,000 ministers, consecrating his life in every way to the cause of the Methodist Church. He never married lest a wife should distract him. He made poverty a virtue and practised it.

From Methodist psalmody to a summer season of musical festivities is a giant stride; perhaps, better, an intricate maneuvering of events, for the survival of the fittest.

In reviewing the stages in the steps of the upward struggle, we observe the union of the Church with music in this country as in the old countries, and though we may not at the passing moment see the relationship in our own case it nevertheless is there. We are indebted to the old "Bay Psalm Book" (published at Cambridge by Stephen Day in 1640—the second book printed in America), which though anything but welcome in its modest beginning passed through thirty editions, as the years went on in its pioneer struggle to conquer the aversion of the Puritan to music. And though the Philistines, and others, in the art of to-day may sneer at "Billings the tanner-musician" and his creditable list of disciples and followers, they were the rugged foundation upon which was built the interest and knowledge, though crude, of all that came after.

Of course music as we understand it to-day has absolutely no relationship with hymn-tune singing or psalmody, but the beginning in this country was through such an

agency, however far away the present day ramifications may reach. Vocal tone preceded instrumental tone originally, as singing preceded instrumental music; psalm singing by the congregation made the old fashioned singing school necessary; this was but a step to the choral society and more ambitious work which took form in the oratorio and festival work. Dr. Lowell Mason stands forth as a prime factor in American musical work. He may be called the cornerstone of this early period; his collection of sacred songs were so tastefully harmonized and beautifully arranged, and attracted such wide attention, that classes were formed everywhere for the purpose of singing them. All these compositions, though sacred in subject and form, tended to an increased interest and culture in music.

The early Puritans considered instrumental music to be "Quakerish" and "Popish," devices and snares of the evil one. However, the melodian and organ had crept into the church accompanied by the double-bass, cornet and occasionally violin. All this was extremely ungodly to the minds of these good folks, but the time had now come when the necessity was felt for a better support of the voices. Oratorio and music of this class could not be sung with the accompaniment as then used. With the introduction of the orchestra into sacred work began the real musical development. In this as in every other development the achievement of the higher realm followed and the orchestra, with concerted instrumental numbers, arrived at the completion.

From this time on the orchestra assumed its rightful independent position, more in accord with the work in the Old World. Instead of being a part, it became a unit and an agency for the dissemination of absolute music.

To-day we again see exemplified at Ocean Grove the association of music with the Church. Here we find the orchestra acting as a necessary and component part of the services and exerting an influence as an attraction which is perhaps unconsciously felt by all who attend the services, and it is doubtful if any one would favor a return to original conditions. No doubt the future will witness many changes in the musical part of the Methodist Church service, due to the great influence exerted over the younger members who have felt the stimulus of the orchestral support at Ocean Grove.

EVELYN KAESMANN.

#### Edward Johnson to Return October 1.

Under the direction of the Wolfsohn Bureau, Edward Johnson, the tenor, is to return to New York October 1. Correspondence relative to his engagements should be addressed to the bureau, 131 East Seventeenth street. When last heard from the singer was in Paris.

## CHICAGO ADVERTISEMENTS

### CHICAGO MUSICAL COLLEGE

Founded 1847 DR. F. ZIEGFELD, President  
College Building, 202 Michigan Boulevard, Chicago, Ill.  
Forty years of artistic achievement under the personal direction of its Founder and President, Dr. F. Ziegfeld, has made the College one of the vigorous educational forces of America. Offers facilities unsurpassed in America or Europe. Has the strongest faculty ever assembled in a school of musical learning.

Investigation will demonstrate the superiority of this institution

SCHOOL OF ACTING MUSIC ELOCUTION OPERA

MODERN LANGUAGES

BOARD OF MUSICAL DIRECTORS:

DR. F. ZIEGFELD HUGO HEERMANN DR. LOUIS FALK  
HANS VON SCHILLER ERNESTO CONSOLO WILLIAM CASTLE  
BERNHARD LISTENMANN HERMAN DEVRIES FELIX BOROWSKI  
HERS. O. L. FOX

HART CONWAY, Director School of Acting

RECENT ACQUISITIONS TO THE FACULTY.

HUGO HEERMANN, The world renowned Violinist and Instructor, of Germany.

ERNESTO CONSOLO, The Eminent Italian Pianist.

STUDENTS ENROLLED AT ANY TIME

ILLUSTRATED CATALOG MAILED FREE

### ENRICO TRAMONTI

Solo Harpist of the Theodore Thomas Orchestra

MANAGEMENT

DUNSTAN COLLINS MUSICAL AGENCY

Auditorium Building, Chicago.

### IRENE ARMSTRONG FUNK

SOPRANO

Pupil of JEAN de RESZKÉ.

ADDRESS

HENRY WOLFOHN, 121 East East 17th Street, New York City, or Bloomington, Ill.

### JOHN B. MILLER

Tenor

202 MICHIGAN AVE., CHICAGO.

## Chicago String Quartet

LEOPOLD KRAMER. LUDWIG BECKER. FRANZ ESSER. BRUNO STEINDEL

Management: DUNSTAN COLLINS MUSICAL AGENCY, AUDITORIUM BUILDING, CHICAGO, ILL.

## BUSH TEMPLE CONSERVATORY,

North Clark Street and Chicago Avenue, CHICAGO.

The Leading School of MUSIC OPERA, ACTING AND LANGUAGES

KENNETH M. BRADLEY, Director.

Fifty Teachers of International Reputation.

SCHOOL OF OPERA AND ACTING, Harry D. Orr, Director

Trials Lessons Free. Native Teachers in All Departments.

SCHOOL OF LANGUAGES (Berlitz Method), Emilie Leclercq, Director

Offers the students practical stage training and includes Rehearsals, Stage Business, Dancing, Sight Reading, Modern Languages and Public Appearances.

Board of Musical Examiners:

Harold von Minkwitz, Carolyn Louise Willard, Cecelia Ray Berry, Mrs. Justine Wegener,

Chas. Allum, Mrs. Des. Kenneth M. Bradley, Grace Potter, Grant Weber,

Clarence Dickinson, Ludwig Becker, Mrs. Stacey Williams, David Groach,

Miss Della Thal, Ethel Grow,

Applications for 180 Free and Partial Scholarships now being received

Fall Term begins Sept. 10th. Catalogue free on application to M. C. SCHMIDT, Sec'y

SOUTH SIDE BRANCH For the convenience of our numerous South Side pupils, we

have established a branch school in the Fine Arts Building.

The Bush Temple Conservatory uses the Bush & Gerts Pianos.



## THE STEINDEL TRIO

MR. AND MRS. BRUNO STEINDEL AND FRITZ ITTE

MANAGEMENT  
Dunstan Collins Musical Agency

AUDITORIUM BUILDING  
CHICAGO, ILL.

## MARION GREEN,

## DURNO-COLLINS

Management: DUNSTAN COLLINS MUSICAL AGENCY, Auditorium Bldg., CHICAGO

STUDIO: No. 3752 Lake Avenue, Chicago

BASSO CANTANTE  
Management: DUNSTAN COLLINS  
MUSICAL AGENCY  
Auditorium Building CHICAGO

## CLEVELAND.

719 THE ARCADE, CLEVELAND, September 8, 1906.

Chas. E. Clemens, concerning whose eminent ability as an organist I wrote in a recent issue of THE MUSICAL COURIER, opened his season with a recital at Conneaut, Ohio, September 4. The affair was highly successful and what was most unusual among the pieces encored was a Bach Prelude and Fugue. It requires artistic handling to make Bach appeal to the average concertgoer. Clemens has two recitals booked in Akron before the Tuesday Musical Club and the German-American Club. He is also engaged for a recital early in November in the Symphony Hall, Boston, Mass.

Evan Williams, whose career as a concert and festival singer is too well known to require mention, has decided to locate in this vicinity and devote his attention to teaching. He will divide his time between Cleveland and Akron, having a studio in each place. If Williams can make his pupils sing as well as he has done in the erstwhile he will prove a most valuable accession to our professional ranks. At any rate the opportunities are here and I doubt not but that he will soon make his presence manifest to the betterment of vocal conditions.

Henry Miller, violinist, who has sent several talented pupils abroad, has been as industrious as customary during the summer months. As his studio is contiguous to mine I can certify to the quantity and quality of his excellent teaching.

Sol Marcossion has returned to the city and reports the most successful season in his Chautauqua experience. Marcossion anticipates much concert work for the coming season, for which he is making ample preparation.

A postal received from Mrs. S. C. Ford informs me that she has adding to her repertory abroad. She attended the performance of Wagner's "Ring" in Munich, of which she writes enthusiastically. A flying trip to Paris for some coaching in modern French songs will complete her summer's study, and the latter part of this month will see her embarked for home. Mrs. Ford is an artist of whom we are all reasonably proud, and her recent sojourn abroad will add much to her artistry.

I avail myself of a brief space to thank my esteemed friend Zielinski for making my M. T. N. A. elegy solo a duo lugubrioso. We are both singing from the same text and I take it that our voices harmonize tolerably well. Our opinions of the M. T. N. A. make a good canon in the octave, and I might add are loaded to the muzzle. All things considered I can not say that we fired prematurely. From my viewpoint the bull's eye was punctured.

I want to suggest to my local readers the advisability of enrolling themselves as subscribers for THE MUSICAL COURIER—the greatest musical journal extant. Through its columns they will be in touch with the entire musical world and moreover will be made cognizant of a few local "touches" from week to week. I am glad to say that THE MUSICAL COURIER is found in all of the progressive studios

## THE COMBS BROAD ST. CONSERVATORY

GILBERT RAYNOLDS COMBS, Director  
1329-31 S. Broad Street, Philadelphia, Pa.  
Affiliated with the University of Pennsylvania  
Women's Dormitories Year Book, Free

in town and the local horizon is palpably broadened thereby. It is only by reading what others are doing in the same field of usefulness that one can estimate just where he is at in the professional status. An encyclopedia is interesting and useful reading—so are epitaphs in a cemetery—but for contemporary information a live, up-to-date journal like THE MUSICAL COURIER is worth tomes of obituaries. It is simply a case of the quick and the dead. And I regret to add there are even now too many "dead ones" in the musical profession. If they are not dead they ought to be, so the difference is really only in planting the grave-



CARL SENDS VIEW OF ITALIAN CHURCH ORGAN.

stone. Colleagues—local and elsewhere—do not adopt O as your trade mark. Rather let it be P and H.

WILSON G. SMITH.

## The Grand Conservatory.

Dr. Ernst Eberhard, of the Grand Conservatory of Music, has returned after a short vacation. He is as energetic as ever, arranging courses for the coming season, for which a large number of earnest music students have already registered. He thinks this will be a record breaking year, as most of the students are professionals from the South and West who have come for a year of hard work, aspiring to the degree of Bachelor of Music or other distinctions. The extension centers have shown remarkable progress. The one in Michigan closed the past season with "Elijah," with 100 in the chorus and forty in the orchestra, all home talent with the exception of the tenor soloist. Conductor William H. Chase was much praised. South Carolina will be the location of the next center. F. D. Rialp will teach voice and repertory in the Grand Conservatory this season. He is eminently fitted for this, owing to his connection with the Mapleson, Grau and Conried opera companies.

## The "Butterfly" Company Arrives.

Norwood-Brandt, one of the three dramatic sopranos engaged by Henry W. Savage to sing the title role in Puccini's "Madam Butterfly," returned from abroad on Saturday, after spending two years of study under Lilli Lehmann, in Berlin, and Karl Muller, director of Wagnerian opera at Bayreuth. She has many American friends, who remember her as Adelaide Norwood. Her last New York appearance was with the Savage Grand Opera Company at the Broadway Theater three years ago.

The English company organized by Mr. Savage abroad finished its rehearsals in London last week, under Conductors Walter Rothwell and Alfred Feith. Thursday's boats will bring the Hungarian prima donna, Elza Szamosy and Louise Janssen, the Danish prima donna. These three prima donne will alternate in the role of Cio-Cio-San, the little geisha girl who figures as the heroine of the opera.

The contralto roles will be taken by Harriet Behnee, from the Berlin Opera Comique; Estelle Bloomfield, from Breslau, and Rene Vivienne, who has been singing in Milan. These will arrive later in the week. The tenor role, that of the American naval officer, will be sung by Francis Maclean and Joseph Sheehan, while the leading baritone role will be taken by Winfred Goff and Thomas David Richards.

"Madam Butterfly" is the first successful grand opera dealing with an up to date subject and containing American characters. The libretto is based on the charming little Japanese story, "Madam Butterfly," by John Luther Long, afterward dramatized by David Belasco and given for more than 1,000 performances in this country as a one act play. The opera is in three acts, and will require nearly three hours for its performance.

The first American production will take place at the Columbia Theater, Washington, on October 15, after which "Madam Butterfly" will be seen in Baltimore and Boston before it comes to the Garden Theater for a run.

## Wilhelm Middelschulte Re-engaged.

The Wisconsin Conservatory of Music, corner Mason and Milwaukee streets, has again secured the services of Wilhelm Middelschulte. He renewed his contract for a period of five years. Mr. Middelschulte teaches organ, counterpoint and harmony every Monday and Tuesday at the new and modern recital hall of the Wisconsin Conservatory of Music.

## Hemstreet Opening.

Frank Hemstreet, the noted vocal instructor, resumed teaching on Monday, September 10, at his studio, No. 27 West Sixty-seventh street. On Tuesdays and Fridays he instructs classes at Montclair, N. J.

## Petschnikoff to Open Tour in Pittsburg.

Petschnikoff is to open his tour of this country with the Pittsburg Orchestra in Pittsburg, November 9 and 10. His New York reappearance will be made soon afterward with orchestra in Carnegie Hall.

## Von Doenhoffs Back.

Helen von Doenhoff and her son Albert have returned from the Adirondacks, where they spent the summer. Madame von Doenhoff anticipates a very busy season as vocal teacher, and Mr. von Doenhoff has already booked a class of ambitious young pianists.

## CLEVELAND ADVERTISEMENTS

CHARLES E. CLEMENS

ORGAN RECITAL

106 Euclid Avenue,

Cleveland, O.

Walter S. Pope

Piano Lecture  
RecitalsConservatory of Music  
122 Euclid Ave., ClevelandFRANCIS  
J.

SADLIER, BASSO

OPERA, ORATORIO, CONCERTS

719 THE ARCADE

CLEVELAND, OHIO

EDWIN H. DOUGLASS

TENOR  
716 Arcade  
CLEVELAND, O.

Festival ~ Oratorio ~ Concert ~ Recital

The Cleveland School of Music,

3101 PROSPECT AVE., S. E.  
Established 1890. Direction of Mr. Alfred Arthur  
Kestelove. Teachers: Alfred Arthur, J. E. Rogers,  
Isabelle Austin, Mrs. Flora Brinkmann, A. F. Arthur  
and others. Catalogue sent.  
Address Miss A. A. BURNHAM, 800

ISABELLA BEATON

PIANIST COMPOSER

Orchestral Works Performed By

Emil Paar Symphony Orchestra  
Van der Stucken Orchestra, Cincinnati  
Johann Beck Orchestra, Cleveland

For Terms and Dates, Address

3101 Prospect Avenue, S. E., CLEVELAND, OHIO

## PHILADELPHIA ADVERTISEMENTS.

WM. F. HAPPICH,

CONCERT VIOLINIST—INSTRUCTOR.

1734 Chestnut Street, Philadelphia.

VOICEMASTERY

For Singers DR. B. FRANK WALTERS, 18th YEAR,  
1716 Chestnut St.  
Extending compass, cementing "breaks," eradicating defects of quality, developing strength, equality  
and sustaining power, acquiring flexibility, execution, "finish." Voice placing on a scientific basis.  
NOT routine "singing lessons." Booklets.THE STERNBERG SCHOOL OF MUSIC  
CONSTANTIN VON STERNBERG, Principal  
Complete musical education in all branches.  
Write for catalogue.  
Feller Building, 10 S. 18th St., Philadelphia



## MUSIC IN CANADA.

TORONTO, September 6, 1906.

It is rumored that Rev. J. A. Macdonald, editor-in-chief of the Toronto Globe, and one of the vice presidents of the Toronto Conservatory of Music, will be asked to take the leadership of the Liberal party in Ontario.

The interesting annual calendar of the Toronto Conservatory of Music has been issued for the season 1906-7. Comprehensive illustrations include an excellent likeness of the musical director, Dr. Edward Fisher, and pictures of the music hall, reception room, organs, residence for students, exterior of the building and studio of the musical director.

W. O. Forsyth, the Canadian composer and piano instructor, has returned to Toronto from Grand Metis, Quebec.

At Hadfield Hurst, the residence of Col. Douglas Cornell, Coburg, Ont., an artistic musicale was given by Mr. Bingham, son of General Bingham, of Philadelphia, on Wednesday morning, August 30. Kate Warner, of Coburg, was the accompanist.

The Ontario Ladies' College, Whitby, opens for the season on September 10. This palatial building, which has well been called "Trafalgar Castle," was the scene of an interdenominational religious convention during the present summer.

During the Toronto Exhibition, which opened last week, Dr. F. H. Torrington has been giving a special series of daily organ recitals at the Metropolitan Church.

Nora Kathleen Jackson, after a vacation spent in the Lake of Bays District, has reopened her Toronto vocal studio, at Nordheimer's.

David Ross, a well known Toronto vocalist, sailed from New York on September 5 for Milan.

MAY HAMILTON.

**"Prince of Pilsen" in Newark.**

"The Prince of Pilsen," which, more than any other musical comedy of American origin, seems to have solved the secret of perennial popularity, is giving an enjoyable fillip to the early days of the theatrical season at the Newark Theater. Manager Henry W. Savage has provided a cast of principals attractive in personality and possessing vocal ability such as is rarely developed in musical comedy ranks. Jess Dandy is again playing the Cincinnati brewer and his unctuous comedy is enjoyable. Pauline Guzman, lately with Manager Savage's "Parsifal" company, is playing the part of the Widow vivaciously, and the entire cast is a full step in advance of any that has been seen previously in this comedy.

**Madame Pappenheim in New York.**

Eugenie Pappenheim has returned from a vacation spent at Sunset Park in the Catskills, resuming vocal lessons September 10 at the Evelyn, 101 West Seventy-eighth street.

**Latest Bookings for Rider-Kelsey.**

Mrs. Rider-Kelsey will be the soloist with the Pittsburgh Orchestra and the Mendelssohn Choir of Toronto, in their joint concert in Carnegie Hall on February 12 and 13.

**Carnegie Hall Enlargement.**

It is announced that Carnegie Hall will be enlarged next year, the property necessary to consummating this end being already in the possession of the Carnegie Hall Company.

The old Weimar Opera will have its last season this winter. Next year a new house is to be erected in place of the present historical building.

The following works, new to Berlin, will be produced there shortly at the Royal Opera: Tchaikowsky's "Pique-Dame," Ritter's "Der faule Haus," Smetana's "Dalibor."

**CLAUDE MAITLAND GRIFFETH**

PIANOFORTE INSTRUCTION

One Class Lesson a Week in Harmony Free to Piano Pupils  
PUPIL RECITALS KINDERGARTEN CLASSES  
Season Opens September 24  
193 CARNEGIE HALL

Mrs. Sherwell-Piper  
SopranoMr. Kelly Cole  
TenorEthel Carr-Cole  
AccompanistMr. Francis Rogers  
BaritoneMrs. Katherine Fish  
Contralto

30 APPEARANCES

## Cycle Quartette

In  
"Shakespeare Cycle"  
"Persian Garden"  
"The Quest"

Available

November 26th,

December 8th,

and March 1st to 15th

Direction Loudon G. Charlton

Carnegie Hall, New York

MME LILLIAN

## BLAUVELT

Available Until December 15th for  
ORATORIO, SONG RECITALS, CONCERTS

Address "MANAGER BLAUVELT CONCERTS" 1225 Broadway, New York

FRANCIS  
MACMILLEN  
VIOLINIST

FIRST AMERICAN TOUR

Beginning January 1907

"No wonder, then, that it moved the American artist to score a genuine triumph, and the audience to regard him with fervid applause. But he played everything well—with beauty of tone, accuracy of intonation, and phrasing worthy of being described as 'immaculate.'—London Daily Telegraph, May 20, '06.

Direction: LOUDON G. CHARLTON  
CARNEGIE HALL, NEW YORK



## WM. H. RIEGER

TENOR

Oratorio Concert and Song Recitals. Vocal Instruction.  
STUDIO: 149 West 23d Street  
New York City  
Telephone: 6906 Chelsea.

G. MAGNUS SCHUTZ  
MANAGEMENT  
THOS. REGIER

56 East 23d Street  
NEW YORK CITY

(Vocal Instruction)

Oratorio, Concerts  
Recitals

BASSO-BARITONE

Personal Address  
156 Woodworth Ave.  
YONKERS, N. Y.

**Bright Prospects for Shanna Cumming.**

Shanna Cumming, the dramatic soprano, has returned to New York from Lake Hopatcong, N. J., where she spent the summer. Mme. Cumming was never in better voice than she is today and she is looking forward to one of the best seasons in her entire career. Her time is already booked solid from October 15 until December 15 for a tour which will take her from New York to the Pacific Coast and back. Mme. Cumming is also booked for a number of oratorio engagements both East and West and also for a short recital tour in the month of February.

**Paul Tidden on His Way to Berlin.**

Paul Tidden sailed for Europe last Saturday on the steamship Patricia. It is his intention to remain abroad for at least a year. He will spend the time in Berlin, where he will give several piano recitals during the coming season.

**Miss Trudeau Returning to Memphis.**

Martha Trudeau, THE MUSICAL COURIER representative in Memphis, is on her way back to her home in the Tennessee city. Miss Trudeau passed a delightful summer studying with Joseffy at Tarrytown. Besides teaching and writing Miss Trudeau has labored zealously to advance the cause of musical culture in her city. She organized the

**WANTED.**

CARNEGIE HALL, 874—A light, airy studio to sublet four days, grand piano, reasonable rent. Write or call Thursday. References required.

WANTED—A clever young man piano teacher in a conservatory, an advanced student of prepossessing demeanor desired. Good opportunity. Address L. H., care MUSICAL COURIER.

ACCOMPANIST-SECRETARY—A young woman possessing natural talent as an accompanist, who reads very readily and grasps the soloist's interpretation quickly, and who is a proficient private secretary of several years' standing, desires an engagement to travel in the combined capacities, or in either one. Address "Fordham," MUSICAL COURIER.

WANTED—Concert pianist of reputation to enter partnership with vocal teacher of universal reputation, with large class of vocal students; brilliant future to right party; must be excellent teacher, magnetic and with some funds. Apply at once, "S. R.," care MUSICAL COURIER.

WANTED—A well known composer, pianist, music critic, and vocal teacher, who for thirty years has exercised his profession very successfully in San Francisco, would accept an engagement to teach in any conservatory, institute, or musical school of any Eastern city. Communications should be addressed to "ITALIAN METHOD," care MUSICAL COURIER.

WANTED—a young man with large musical talent, with a sympathetic voice and considerable culture, high character and winning personality, who desires to spend his life in making the musical department of a large city church and all its extra park and theater services the means of winning people to Christ. Correspond with Pastor S. Edward Young, Second Presbyterian Church, Pittsburg, Pa.

LEMBERGER PHILHARMONIE TO LET—The Lemberger Philharmonie, a concert establishment of the first rank, with dependencies and restaurant, all furnished and equipped with every modern up-to-date convenience, to rent, at Lemberg, Austria. Halls can be used for concerts, balls, reunions, etc. Address communications to the Direction der Lemberger Philharmonie, Skarbeck-Gebäude, Lemberg, Austria.

**VIRGIL SCHOOL OF MUSIC**

Formerly Clavier Piano School

A. K. VIRGIL, Director

SCHOOL OPENS SEPTEMBER 3

Broadway Studio Building,  
Corner Broadway and 80th Street

Prospectus sent on application

Classes in  
(PIANO PLAYING  
VIOLIN  
VOICE)

PUPILS RECEIVED AT ANY TIME

**WILLIAM G. HAMMOND, Composer**

Latest Songs used in Concerts and Recitals.

Love's Springtide ..... Sung by Madame Nordica  
Ballad of the Bony Fiddler ..... Sung by David Bispham  
Recompense ..... Sung by Charles W. Clark  
My Dearie ..... Sung by Gwylm Miles

High and Low Keys.  
Mr. Hammond resumes teaching, Piano and Song Interpretation, in New York Studio, September 20.  
Address, care of THE JOHN CHURCH COMPANY, 141 Fifth Avenue, New York.

Beethoven Club, of Memphis, and it is through her efforts that some of the great artists have appeared at the club concerts.

**Miles to Begin Season in Maine.**

Gwylm Miles, the popular baritone, will begin his season at the Maine State festivals early in October. Schumann-Heink and Rider-Kelsey, are to appear in the same concerts. This will be Miles' fourth engagement at these festivals. Beginning January, 1907, the baritone will make a three weeks' tour through Indiana.

"Kalewala," a new work by Sibelius, is scheduled for its première at a Gürzenich concert in Cologne.

"Raffael," a new opera by De Luzzi, met with favor at its première in Senigaglia, Italy.

**Opening Date of the Faelten School.**

The Faelten Pianoforte School, Boston, will inaugurate its tenth season September 17, and on the following Wednesday evening will give a pupils' recital in Huntington Chambers Hall. All indications point to a very prosperous season for this popular school, and it will not be surprising if the record of 836 pupils last year is exceeded.

**Singers Wanted.**

A young contralto and soprano, located in New York, for a ladies' double quartet, which will give occasional concerts in nearby towns, under responsible management. Teachers please call attention of advanced pupils to this advertisement. Address, by letter only, Lyceum Bureau, care of THE MUSICAL COURIER.

**ANDRÉ BENOIST**

PIANIST, ACCOMPANIST, COACH

With Thibaud, Kreisl, Marteau, Gerardy and Leading Singers.

Management of HENRY WOLFSOHN, or Address: Clement Court, 99th St. and Madison Av.



ELSA

**RUEGGER**

Trans-Continental Tour Beginning January 1st

Direction: LOUDON G. CHARLTON

**CORINNE WELSH**

CONTRALTO

ORATORIO, RECITAL, CONCERT

SOLE DIRECTION:

HAENSEL & JONES

542 Fifth Ave., New York



MUSIC  
Elocution—Languages

29th Academic Year Begins Sept. 5, 1906.

ENDOWED AND NOT CONDUCTED FOR PROFIT.

"The college is an ideal institution, not commercial."—New York Musical Courier.

Higher artistic standards than any other school of music in America. A faculty of artist teachers including Sig. Pietro Florida and Mr. Louis Victor Saar. A thoroughly musical atmosphere. Instruction in all branches of the musical art. Dormitory for ladies. For further information address

THE COLLEGE OF MUSIC, of CINCINNATI, OHIO

**FRANK ORMSBY**

TENOR

Oratorio, Concert, Recital.

Personal Address: 215 W. 44th St., N. Y.

Phone, 2774 Bryant

MANAGEMENT

HAENSEL & JONES

542 Fifth Avenue, New York

**HURLBURT STUDIOS**

One-Fifty-One West Seventieth Street

NEW YORK CITY

UNUSUAL OPPORTUNITY TO SECURE EXCELLENT MUSIC STUDIOS IN A MOST DESIRABLE AND ATTRACTIVE LOCATION

Address MRS. FLORENCE M. HURLBURT, Manager

Studios Now Ready for Inspection

**VAN YORX**

Telephone, 8701-39th Street

STUDIO: 434 Fifth Avenue, Corner 39th Street

MR.—TENOR and MRS.—SOPRANO

Under Management of

ARTHUR F. GOODRICH

2 West 34th Street.

**MAUD POWELL**

BOOKINGS INCLUDE:

New York Philharmonic, Nov. 30-Dec. 1  
Chicago Orchestra, Jan. 28-29  
St. Paul Orchestra, Jan. 29  
Cincinnati Orchestra, Feb. 6, etc., etc.

"THE  
GREATEST  
WOMAN  
VIOLINIST  
OF THE DAY"

Address  
J. E. FRANCKE  
STEINWAY HALL  
NEW YORK

"Your beautiful and  
masterful playing still  
rings in my ears."



CHARLOTTE

**MACONDA**

Management: R. E. JOHNSTON

SOLOIST, CHICAGO ORCHESTRA TOUR

ST. JAMES BUILDING, NEW YORK



## KANSAS CITY.

KANSAS CITY, September 7, 1906.

Tuesday, Wednesday and Thursday of this week large and enthusiastic audiences gathered at Electric Park to hear the Banda Rossa play the music of Carl Busch, the Kansas City composer. Mr. Busch, himself, conducted. This is the first time the people of this city have had so good an opportunity to get acquainted with the work of Mr. Busch, although Europe has heard it, and approved. It will also be pleasing news to the friends of Mr. Busch to know that he has decided to remain in Kansas City for a while, at least, instead of returning to Germany.

Gustav Schoettle and Gottlieb Federlein have opened the School of Musical Art for the season. Mr. Schoettle has charge of the piano and harmony departments, and Mr. Federlein is in control of the voice department.

Josephine Ridgway Rea, who has been spending a summer vacation visiting in the mountains of Oregon, has issued announcements that her studio in this city will be opened September 17.

C. Edw. Hubach, who has been studying in Europe, with Sbriglia, has just returned, and will open his studio in the Hoffman building September 8.

Margaret Fowler, a pupil of Francois Boucher, leaves this city September 14 for Brussels, where she will continue the study of the violin.

F. A. PARKER.

## Pittsburg Orchestra Season.

The twelfth regular season of the Pittsburg Orchestra, third with Emil Paur, conductor, will cover twenty-four weeks, four more than ever before. During this period, fifteen evening and fifteen afternoon concerts will be given in Pittsburg. The following soloists have been engaged for the Pittsburg series: Bessie Abbot, Emma Eames, Louise Homer, Schumann-Heink, G. Campanari and Alois Burgstaller, Alexander Petschnikoff and Luigi von Kunits, Rudolf Ganz, Joseph Lhévinne, Emil Paur and Fannie Bloomfield-Zeisler, and Henry Bramsen, violoncellist.

The Orchestra outside of Pittsburg will be more active than in the past, series of concerts having been arranged in Buffalo, Cleveland, Toledo, Toronto (five days with the

Mendelssohn Choir), Montreal, Ottawa, besides some twenty or more single concerts embracing a wide territory. The Orchestra will visit New York City for the first time in five years, where two concerts will be given in association with the Mendelssohn Choir (225 mixed voices), of Toronto, on February 12 and 13; Beethoven's "Ninth" symphony will be included in the program of February 12. The Orchestra will also visit Boston and other New England cities for the first time.

## Miss Westervelt Will Resume

## Her Work in Davenport.

Louise St. John Westervelt returned from Europe Saturday and this week the singer and teacher will return to her duties at Davenport, Ia. Miss Westervelt has won threefold success as concert singer, teacher and choir director. She passed a most delightful and profitable summer visiting several European countries.



VICTOR HARRIS SHOOTING IN SCOTLAND.

## Bruno Oscar Klein Back From Europe.

Bruno Oscar Klein is back from Europe. N. Simrock, of Berlin, will publish Mr. Klein's variations for orchestra, score parts, and also an arrangement for two pianos. The same firm will issue his quintet for piano, soprano, violin, 'cello and horn. Charles F. Tretbar bought Mr. Klein's two intermezzi, "In den Gefilde der Seligen" and "Im Amerikanischen Volkston."

## Lichtenstein-Koevessy for Hammerstein Opera.

Maximilian Lichtenstein-Koevessy has been engaged as first violinist for the Manhattan Grand Opera, under the management of Oscar Hammerstein.

## Madame Schumann-Heink Here.

Mme. Schumann-Heink, who is expected to arrive on the Deutschland, will open her concert tour in Bangor, Me., on October 5. The prima donna's latest triumphs in Bayreuth and Munich have been recorded in THE MUSICAL COURIER and in many other newspapers. Henry Wolfsohn, manager of the great contralto, states that the singer is booked for over ninety concerts. She will return to the Metropolitan Opera House on February 14.

## Des Moines Orchestra.

A news dispatch from Des Moines, Ia., says that Dr. Arthur Heft, of that city, is reorganizing the Heft Symphony Orchestra on a large scale.

Hotel Victoria  
NEW YORK

BROADWAY, 5th AVE., 27th ST.

In the centre of the shopping district. Absolutely fire-proof. A modern, first-class hotel; complete in all its appointments (furnishings and decorations, entirely new throughout). Accommodation for 500 guests. 200 rooms. Rates \$5.00 up. With bath, \$8.00 up. Hot and cold water and telephone in every room, cuisine uneexcelled.

GEO. W. SWEENEY, Prop.\*

## The Greatest American Mezzo-Soprano

RECITALS, ORATORIO, CONCERT

REENGAGED, WORCESTER FESTIVAL, 1906

Addresses: 124 West 141st Street

Phone: 9888 R. Morningside

and HAENSEL &amp; JONES, 542 Fifth Avenue, New York City

JULIAN  
**WALKER**

BASSO

150 West 94th St.

Under the Exclusive Management of  
HAENSEL & JONES, 542 Fifth Ave.  
NEW YORK CITY**THE OLIVE MEAD QUARTET**

MANAGEMENT:

HAENSEL &amp; JONES, 542 Fifth Avenue, New York

**KRONOLD**

Phone: 1975-79th St.

THE EMINENT 'CELLIST

Private Address: 1194 Madison Avenue

**ELEANOR EVEREST FREER**New Compositions —  
Promoted by authorities as being the very  
best recent contributions to modern musical  
literature.  
WM. A. KAUF MUSIC CO., Milwaukee, Wis.

SEASON 1906-7

**EMMA SHOWERS**

EMINENT AMERICAN PIANIST

R. E. JOHNSTON, Manager, St. James Building, B'way and 26th Street, N. Y. City

NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts during past season meeting with such success that she has been re-engaged in several places for a recital next season

ISABELLE

**BOUTON**

**Madame Anna Lankow's****"Science of the Art of Singing."**

In H. G. Armstrong, late from Montreal, Canada, Beveridge Webster, director of the Pittsburg Conservatory of Music, Pittsburg, has secured another representative of the Lankow Method. Mr. Armstrong is exceedingly artistic

and thorough in his work, and follows Adrian E. Freni (who, after studying this method for three years, on the recommendation of Mme. Lankow, held this same position for five years), who will leave Pittsburg for New York. Two very gifted pupils will follow Mr. Armstrong from Montreal to enter the Pittsburg Conservatory of Music.

**George A. Murphy's Work in Grand Rapids.**

George A. Murphy, the tenor, has opened his studio at 313 and 314 in the Gilbert, Grand Rapids, Mich. As heretofore, Mr. Murphy will teach in addition to filling concert engagements. He anticipates a profitable season.



**JEANETTE FERNANDEZ**  
SOPRANO

ADDRESS:  
**J. E. FRANCKE**  
STEINWAY HALL  
NEW YORK

Personal Address:  
17 East 87th Street  
Phone: 4700 Madison Square

**TURNER-MALEY** SOPRANO  
ADDRESS:  
210 W. 107th St., New York  
Phone: 3117 Riverside

**DAMECK** SOLO VIOLINIST  
THE DAMECK SYNDIC QUARTET  
Residence and Studio  
1877 Lexington Ave., New York

**MILLER** TENOR  
WOLFSOHN BUREAU  
131 East 17th Street

KARL W. HIERSEMANN, Bookseller and Publisher, 8 Königsstrasse, LEIPZIG

I OFFER  
**LUDWIG VAN BEETHOVEN**

Original Manuscript of Sonata op. 53 (Waldstein-Sonata) entirely in the handwriting of Beethoven

Price, - - \$11,000

Prospectus in English and German sent upon application.

KARL W. HIERSEMANN, Bookseller and Publisher, 8 Königsstrasse, LEIPZIG

**Only METHOD SEVČIK**

JOSEF KRATINA of the Royal Opera, Dresden

VIOLIN LESSONS, PRIVATE AND CLASS

GEORGE BAHRSTR. 4 Dresden

**LOUISE ORMSBY** SOPRANO  
Soloist Boston Festival Orchestra and Worcester Festival  
For Dates and Terms Address  
**HAENSEL & JONES**  
542 Fifth Avenue, New York

**Mme. A. E. ZIEGLER** VOICE CULTURE AND DEVELOPMENT  
163 West 49th Street  
Phone: 1800-J Columbus

**PARIS.**

SCHOOL FOR ACTING  
**EMILE BERTIN**,  
Régisseur Général de la Scène de l'Opéra Comique.  
Stage Practice. In Cast.  
41 rue des Martyrs, Paris.

**MAISON ERARD**  
18, Rue du Mail, PARIS.

Maitre **LÉONARD BROCHE**,  
Professor of Singing.

COMPLETE OPERATIC RÉPERTOIRE,  
Tuesdays, 9-11 A. M. and Saturdays, 9-5 P. M.

**DELLE SEDIE**, Paris,  
Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, language, singing, ensemble music, misc-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
39 rue St. Petersbourg.

**FRIDA EISSLER** (OF VIENNA)  
**LESCHETIZKY'S**

Pupil and Authorized Representative  
Brilliant Autograph Testimonial  
Please write for appointment  
225 Rue St. Jacques (Luxembourg Gardens), Paris

**SIGISMOND STOJOWSKI**

PUPIL OF PADEREWSKI  
COMPOSER AND PIANIST.  
Private and Class Lessons.  
18 Rue Léo Delibes, PARIS.

**Words & Song**  
And we will write the MUSIC. A HIT will make you rich.  
PITTSBURGH MUSIC CO. St. James Bldg. New York

**ANTONIO BALDELLI**  
Of Principal European Opera Houses.  
Italian Baritone. Professor of Singing.  
6 Rue Euler (Champs Elysees), Paris

**ALBERTO BACHMANN**,  
VIOLIN VIRTUOSO and  
PROFESSOR,  
308 Boulevard Péreire, PARIS.

**DR. FERY LULEK**  
Basso Cantante  
ORATORIO, CONCERTS, MUSICALES  
VOCAL INSTRUCTIONS  
6 Rue de Bellay PARIS

**Dumartheray's Special School for French**  
35 Rue de Berri (Champs-Élysées, PARIS)  
DICTION FOR SINGERS  
Phonetic Pronunciation, Conversation, Grammar, Literature, Declamation  
Collaborateur: Louis DELAUNAY, Sociétaire de la  
Pupils: Mlle. Jane Norris, of the Paris Opéra; Mlle. Gertrude Sylva, of the Brussels Opéra; Mme. G. Whistler-Musick, American contralto; M. Oumiroff, Bohemian baritone; John Silvester James, of New York; Captain Saxton, Professor of French at West Point Academy, etc., etc.

**ITALY.**

**VITTORIO CARPI**  
VOCAL TEACHER IN FOUR LANGUAGES.  
Florence, Via Nazionale 24.

**ALBERT G. JANPOLSKI** BARITONE  
ORATORIO RECITALS  
Management J. E. FRANCKE  
Steinway Hall, or 503 W. 124th St.  
Phone, 3312 Morning


**Mme. ETTA EDWARDS**, SINGING TEACHER, OF BOSTON  
Address, care of  
Musical Courier Co.  
NEW YORK

**Edmund Aloise JAHN** BASSO CANTANTE  
251 W. 71st St.  
NEW YORK  
Phone 485 Columbus.

**TOM DANIEL** BASSO  
SOLOIST WORCESTER FESTIVAL, 1906  
8 East 14th Street, New York



**MARY HALLOCK** PIANIST  
JAMES H. DIXON  
1424 MASTER ST.  
PHILADA. PA.  
SEASON 1906-07



**ELEANOR CORYELL**  
AUTHOR AND VIOLINIST  
Romance and Historical Recitals  
Romance Recitals for Children  
Concert Violinist  
Address Mrs. BARCOCK, Carnegie Hall, New York  
Telephone: 3034 Columbus

**THOMAS J. KELLY**,  
TEACHER OF SINGING, OMAHA.

**PITTSBURG.**

**RALPH BUTLER SAVAGE**,  
TEACHER OF SINGING.  
Tuesday, Friday, Saturday afternoon, 414 Sixth Ave. Monday, Wednesday, Thursday and Saturday morning, 217 Wallace Block, E. E. Pittsburg, Pa.

**JAMES STEPHEN MARTIN**,  
VOICE CULTURE AND ARTISTIC SINGING.  
Studio: 6201 Walnut St., 900 Penn Ave.,  
Pittsburg, Pa.

Read The  
Latest  
**LYON & HEALY**  
Bulletin

**LYON & HEALY "OWN-MAKE" SOLO TRUMPET**

(NEW MODEL)  
**\$50 to \$100**

This is the solo trumpet which is being widely adopted as a substitute for the cornet in band and orchestra. Quite a distinction exists between the Solo Trumpet and the "Trumpet Model Cornet." All cornet lines are abandoned in our "New Model," and we have an instrument of the greatest percentage of taper of any band instrument made.

Players everywhere have marveled at the Solo Trumpet's wonderful ease of blowing, as well as its perfect blending with string and reed instruments, and remarkable carrying power.

The New Model Solo Trumpet has an instantaneous change to A, which does not require changing the mouth or set pieces.

Sold for cash or instalments.

Order one today on free trial, to be returned at our expense if not perfectly satisfactory.

Write for a free copy of Lyon & Healy's Musical Handbook, fully describing the New Model Solo Trumpet, and thousands of other articles of interest to musicians. Address

**LYON & HEALY**  
26 Adams Street, - Chicago





# STEINWAY

GRAND AND UPRIGHT

# PIANOS

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREHOUSES: STEINWAY HALL**  
Nos. 107, 109 and 111 East Fourteenth Street

**CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL**  
No. 15 Lower Seymour Street, Portman Square, London, W.

**EUROPEAN BRANCH FACTORY: STEINWAY & SONS**  
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

**FINISHING FACTORY: FOURTH AVE., 52d-53d STS., NEW YORK CITY**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

# MASON & HAMLIN

# GRAND PIANOS

MANUFACTURED ON THE

**Exclusive Mason & Hamlin System**

ARE PIANOS WITH AN

**INDESTRUCTIBLE TONE.**

They are beyond Musical Competition, and this fact is recognized and admitted by the Artistic World.

**MASON & HAMLIN COMPANY,**  
**BOSTON.**

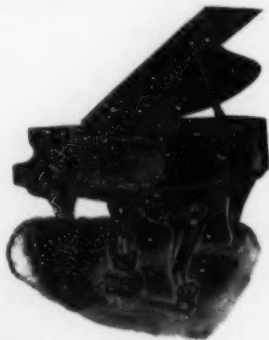
# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

*The World's Best Piano*



THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes ::::::::::

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists ::::::::::

**SOHMER & CO.**

NEW YORK WAREHOUSES:  
SOHMER BUILDING  
Fifth Avenue, Cor. 22d Street

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

WRITE FOR EXPLANATORY LITERATURE

**Vose & Sons Piano Co.**

160 Boylston Street, Boston, Mass.



